

# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN • ILLUSTRATED • PUBLICATION • FOR • THOSE  
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YOUNG WOMAN AND HER SERVANT, BY HARUNOBU, A JAPANESE ARTIST OF THE SIXTEENTH CENTURY, UKIYO-YE SCHOOL, JAPAN



# THE SCHOOL-ARTIST MAGAZINE

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## The Art of Japan

GOBEND BEHARI LAL

*The San Francisco Examiner*

THE art of Japan, which is so little understood and appreciated by the masses of people, has for centuries been the inspiration of the greatest European and American artists. Perhaps the fact that more people have access to it now than in the early days accounts for the growing appreciation of Japanese art.

Japan borrowed its art from China. It was in the Sung dynasty that, according to many authorities, the art of painting reached its finest blossoming in China, so that the pictures of this Chinese period excel the works of Cimabue and Giotto in naturalism and refinement. Japan followed the Chinese movement. And as early as 808 A.D. the Japanese emperor Heizei established an imperial academy of fine arts.

The struggle between the aristocratic and the democratic tendencies showed itself from the start. Tosa was Japan's aristocratic artist. He drew and painted saints, monks, and courtiers. Kano was another classic artist but he was more under Chinese influence than was Tosa.

Finally a synthesis was made between the Tosa and the Kano tendencies. This was brought about by the rise of the Ukiyo-Ye school. The founder of the new school was Matahei, born in 1578. So the time of the modern Japanese renaissance coincided with the fifteenth and sixteenth centuries' renaissance in Europe.

Among the leaders of the Ukiyo-Ye were Harunobu, Hokusai, Kiyonagua, Hiroshige, Masanobu, Kuniyoshi, Toyokuni, and so on. The works of many of

these are extant and prove what consummate skill these artists possessed. Take, for instance, two of these artists, Hiroshige and Shakaru.

Ichiriusai Hiroshige, born in 1796 and died in 1858, depicts a marine-scape. In the waves of the sea a group of bathers splash about and the waves and the bathers form a pattern of rhythmic lines. Here is a perfect design.

Neither Hiroshige nor Shakaru have pictured the calm and immobile men and women and landscapes. On the contrary their human and natural objects are full of expressive movements. In fact, there is a good deal of drama in these prints.

The common folks of Japan loved drama. So the Ukiyo-Ye artists, who concerned themselves mainly with the plain people, depicted actors and stage settings, and dramatized even their landscapes.

After the death of Utamaro, a great Japanese artist came upon the scene. He was Hokusai, who invented a new landscape style. He was followed by Hiroshige.

When the European artists saw the landscapes by the Japanese, Hokusai and Hiroshige, at the International Exposition held in London in 1862, they were deeply stirred.

Here also was a constant and zealous visitor, the great American artist, James McNeill Whistler. In the works of these Japanese masters Whistler found the qualities that he himself cherished and developed.





A PEKING GATEWAY NEAR THE JADE FOUNTAIN AND IMPERIAL SUMMER PALACE. BELOW ARE CHINESE SAMPANS MOORED ON THE BANKS OF A STREAM. PHOTOGRAPHED BY WHITE BROTHERS





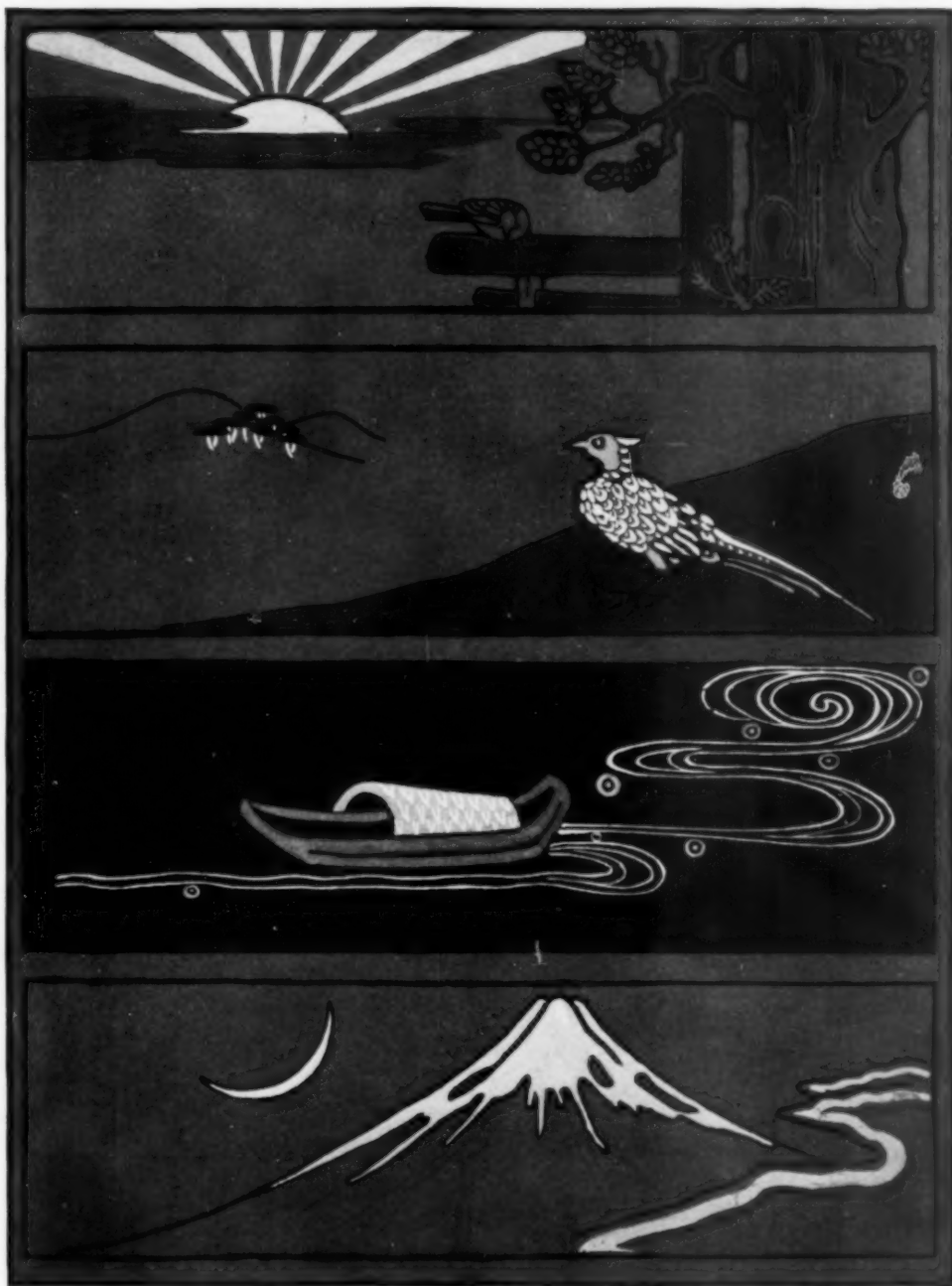
TWO VIEWS OF THE GREAT WALL OF CHINA, BUILT IN THE THIRD CENTURY, B. C., BY SHI-HWANG-TI, TS'IN DYNASTY, FIFTEEN FEET WIDE AT TOP, FIFTEEN HUNDRED MILES LONG. BUILT TO KEEP THE TARTARS OUT OF CHINA. PHOTOGRAPHED BY WHITE BROTHERS





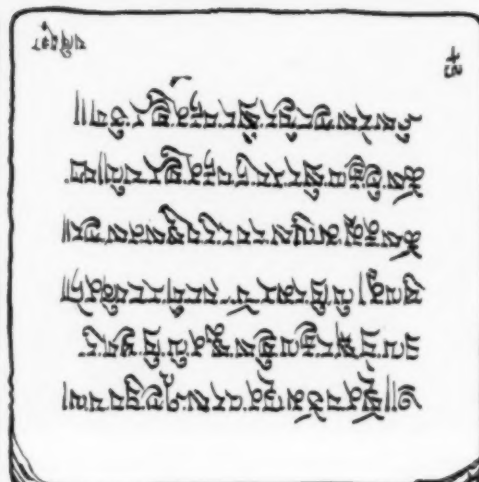
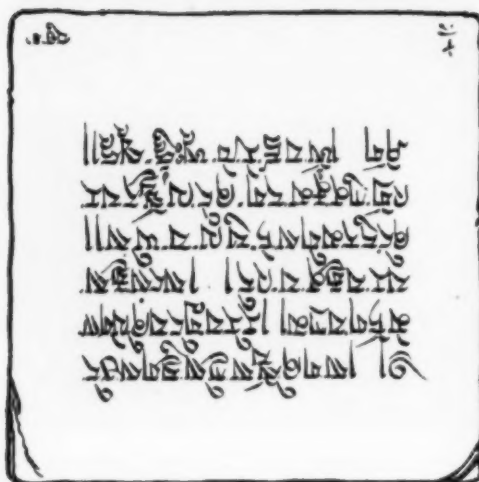
DESIGNS DRAWN FROM JAPANESE SWORD SCABBARDS WHICH ARE FASHIONED OF BRONZE, AND MOTIFS APPLIED IN GOLD, SILVER AND A BLACK ENAMEL. FROM COLLECTION OF MRS. F. E. OLMSTEAD, STANFORD UNIVERSITY, CALIFORNIA





FOUR DESIGNS FROM JAPANESE SWORD SCABBARDS. IN ALL THESE THE ORIENTAL METALCRAFT WORKER HAS TAKEN ADVANTAGE OF THE DIFFERENT COLORS OF METALS. THE SUN AND ITS RAYS ARE INLAID GOLD; THE WAVES, THE SNOW AND THE MOON ARE SILVER, CAREFULLY INLAID IN THE DARK BRONZE. FROM MRS. F. E. OLMSTEAD, STANFORD UNIVERSITY, CALIFORNIA





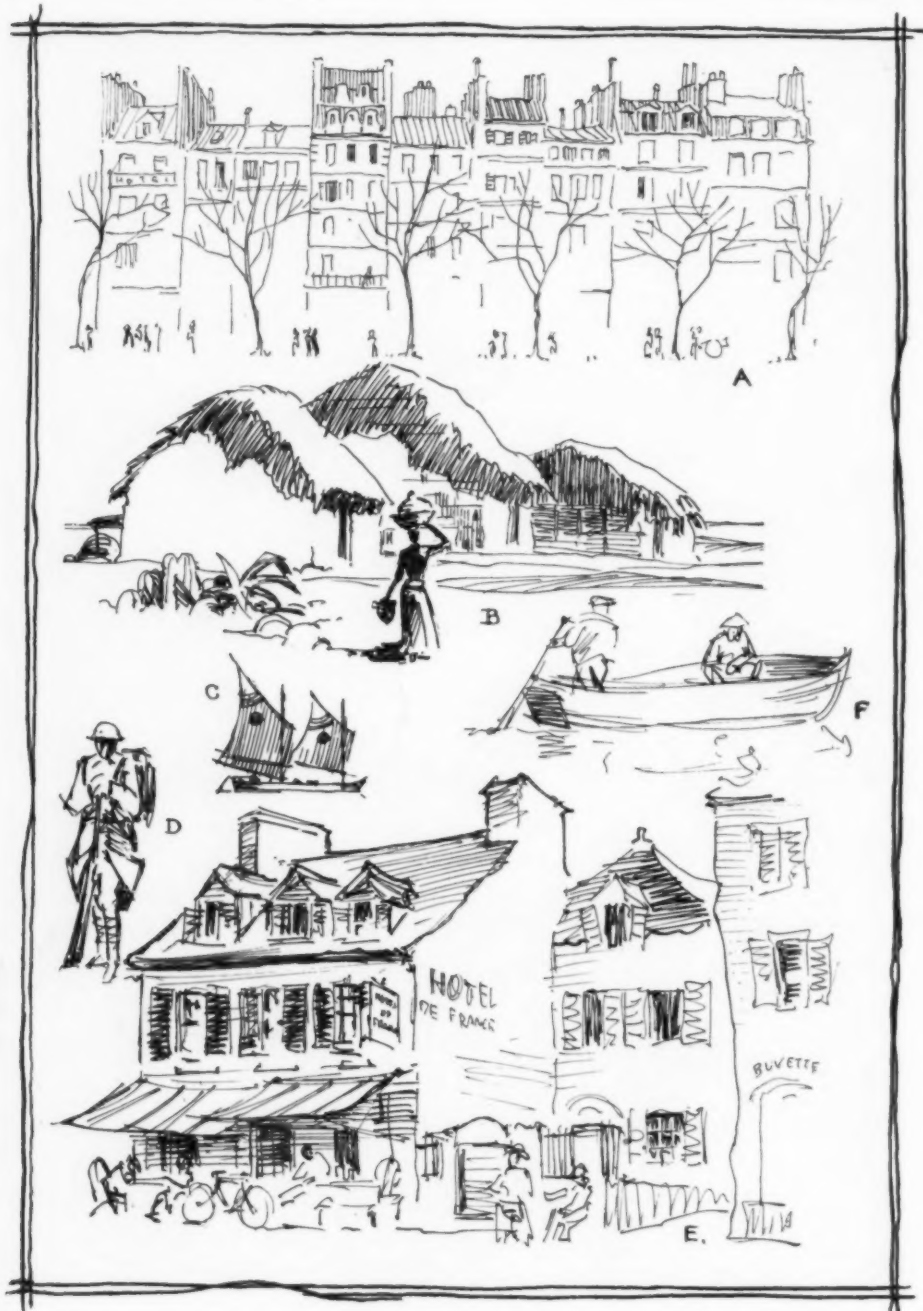
ABOVE IS SHOWN A FULL PAGE ILLUMINATION FROM A MONGOLIAN MANUSCRIPT THE ORIGINAL OF WHICH IS IN BRILLIANT TEMPERA WATER COLORS; BELOW ARE TWO PEN LETTERED PAGES FROM A MONGOLIAN BOOK. FROM MONGOLIAN BOOKS OWNED BY MR. F. KEHR, PALO ALTO, CALIFORNIA





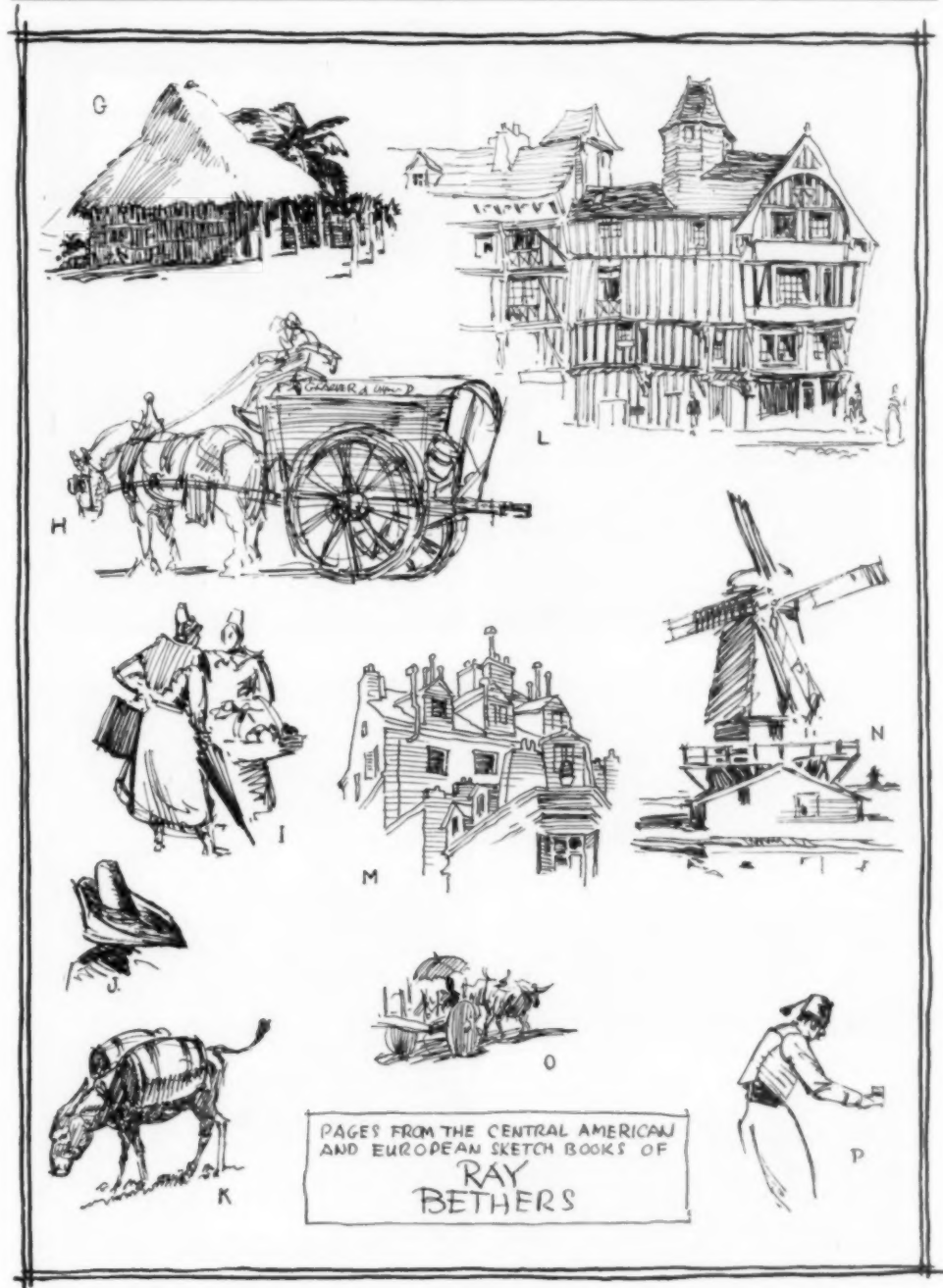
TO THE ORIENTAL THE DRAGON IS THE SYMBOL FOR HAPPINESS AND GOOD FORTUNE. IT IS BELIEVED IT DWELLS IN THE DEEP SEA TO SWIM AROUND AND HOVER OVER THE SACRED PEARL. THESE CHINESE DRAGONS DRAWN BY TED SWIFT





IMPROMPTU PEN SKETCHES BY RAY BETHERS FROM THE  
"SIERRA EDUCATIONAL NEWS," SAN FRANCISCO, CALIFORNIA





THESE MEMO SKETCHES IN PEN AND INK PRESENT AN EXCELLENT MEANS BY WHICH THE ARTIST CAN STUDY ARCHITECTURE, FIGURE AND LANDSCAPE WHILE TRAVELING. SKETCHES BY RAY BETHERS, "SIERRA EDUCATIONAL NEWS" OF SAN FRANCISCO, CALIFORNIA





BLOCK CUT

BY BRUCE ARISS

BROTHER FRANCIS AND THE WOLF

WOODCUTS BY STUDENTS OF OAKLAND TECHNICAL HIGH SCHOOL, GLADYS ELAM, INSTRUCTOR





THESE WOOD CUTS BY THE OAKLAND TECHNICAL HIGH SCHOOL  
INTERPRET ARCHITECTURE IN THE MODERN LINE



## Linoleum Book-ends and Wall Panels

LOYDA K. BARRON

*Art Teacher, Lodi Union High School, Lodi, California*

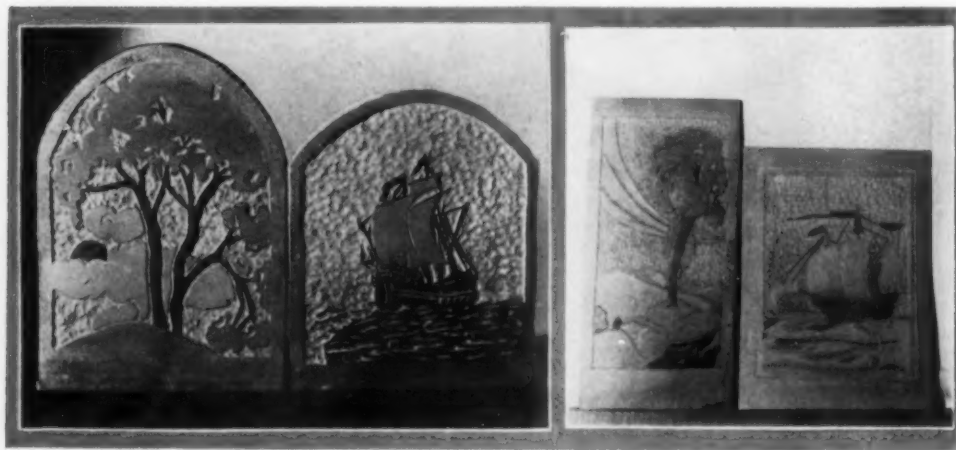
HAVE you been experimenting with battleship linoleum and discovered some of its possibilities? If you haven't, try it and you will find it a most fascinating medium for art work and one with unlimited possibilities.

The book-ends can be made in the following manner: Using a razor blade and knife, chip out the background, leaving the design in relief. Glue the linoleum to metal forms cut to fit the design. To give the edges of the book-ends a smooth finish, cover them with gesso.

Paint the design in black and several values of gray oil paint. When the oil

paint and gesso are dry, rub a blue-green oil paint over the gesso on the edges and over the design and background. Leave the paint on the background but just enough on the design to give it a blue-green cast; the rest should be rubbed off with cheese cloth. A little emerald green put around the edges with a brush would add to the effect.

To complete the book-ends, finish the backs with enamel and cover the bottoms with felt. The wall panels were made in practically the same manner as the book-ends, the only difference being in the mounting.



BOOK-ENDS CUT IN LINOLEUM AND PAINTED BY STUDENTS OF LOYDA K. BARRON, ART TEACHER, LODI UNION HIGH SCHOOL, LODI, CALIFORNIA



## Craft Clubs in the Small School

G. B. WESTERBERG

*Instructor of Industrial Arts and Crafts, Red Lion Junior High School, Red Lion, Pennsylvania*

THE Boys' Crafts Club in the Red Lion Junior High School is composed of thirty-five live young Americans of varied interests. To suggest ideas to the various groups keeps the club advisor busy. The boys are given a great deal of choice in the selection of their projects and in executing them, but they must have something suggestive on which to base their work. Here the club advisor does his part. The accompanying photograph shows some of the results obtained. The drawings represent more clearly a few ideas. Almost all of the work is done in the bi-monthly club meetings. The problems described and pictured are strongly recommended for use as crafts problems in any system where funds are limited and where few

if any special tools are provided for the work.

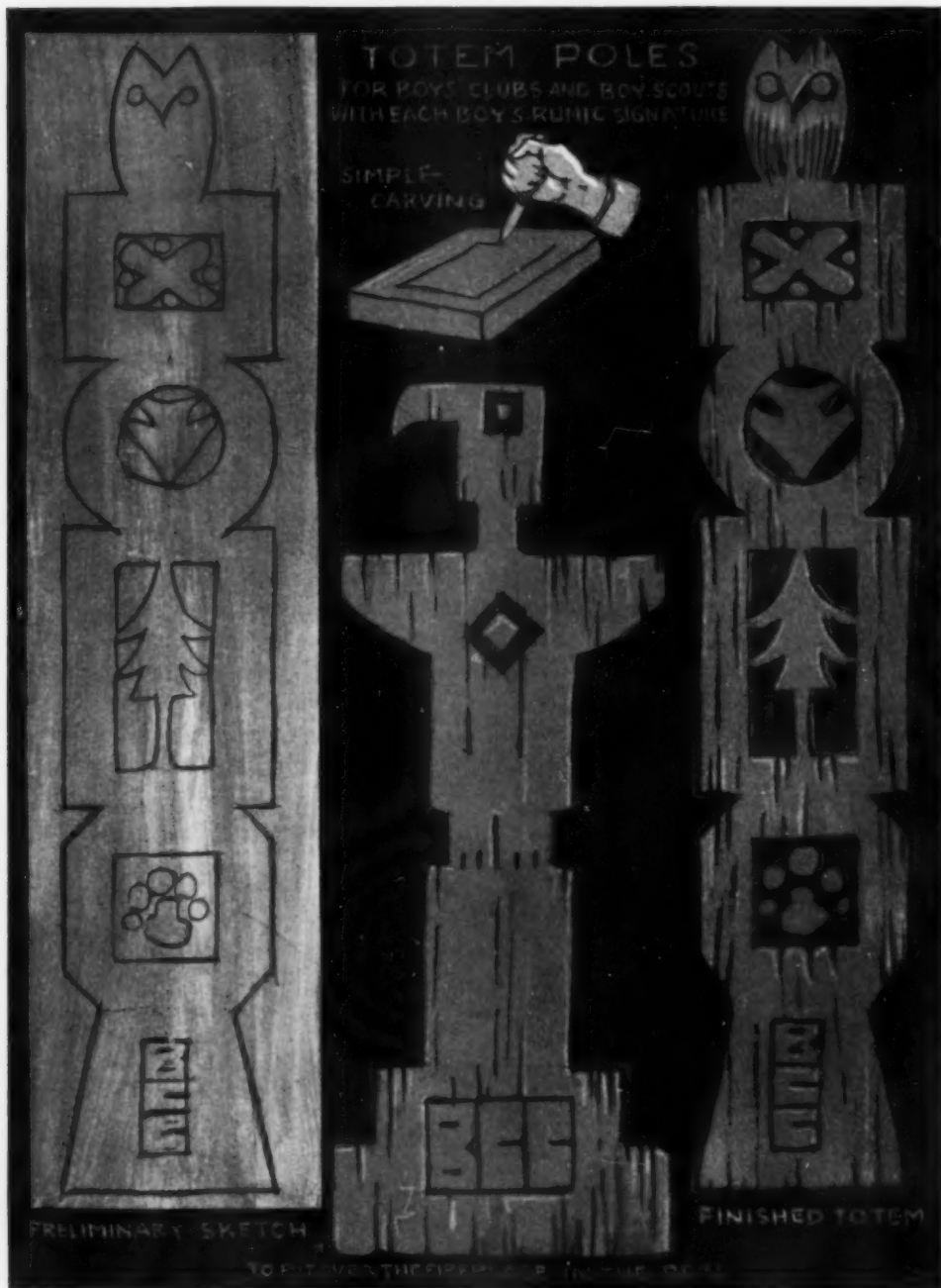
### GESSO PLAQUES

These may be built up on pieces of beaver board and heavy cardboard such as tablet backs. The gesso is made of whiting and shellac mixed to a rather pasty consistency. It is then applied to the surface with a stick, and as the gesso hardens, various effects may be produced by modeling the mass with a stick or with the finger tips. Various effects in relief may be obtained by tacking string, sticks or other strips on the board in the desired design before applying the gesso. The gesso usually dries hard in twenty-four hours, and when it is dry, the work may be lacquered. A little practice at



CRAFT WORK BY STUDENTS OF G. B. WESTERBERG, INSTRUCTOR,  
RED LION JUNIOR HIGH SCHOOL, RED LION, PENNSYLVANIA





TOTEM POLES CARVED IN FLAT RELIEF IN WHICH CLOSE GRAINED WOOD SUCH AS PINE, REDWOOD OR CEDAR IS USED





DWELLING GROUP OF THE HAIDA INDIANS.



AN ENTRANCE TO THE HOUSE IS CUT IN THE TOTEM POLE AGAINST THE HAIDA INDIAN DWELLING. BELOW ARE THREE TOTEM IMAGES; THE FIRST IS CARVED IN WOOD; THE OTHER TWO ARE CARVED IN SLATE



applying a color over another color can produce various interesting effects.

#### GESSO BOOK-ENDS

Pieces of scrap lumber were used for this work. The same gesso mixture as for the plaques was used with success. The design was worked up with gesso. After drying, it was lacquered in colors or metallic luster making a pleasing and efficient book-end. The most popular finish was black with the design in bronze or gold.

#### WOOD AND SOAP CARVING

In wood the tendency has been toward making decorative panels and miniature totem poles, but in the accompanying drawings there are a few suggestions for making totem poles which stand four or five feet high, and which can be put in front of the club house. The various designs represent the personal signs of

the members. Such a sign each may adopt to designate his standing as a member of the Crafts Club.

Some very fine specimens of wood carving and coloring have been worked out in this line. The principal tool has been the pocket knife. The fact that many of the boys are Boy Scouts has made this branch of the work very popular as the boys could earn a merit badge on their wood carving work for the Crafts Club.

A few articles were carved in soap with rather encouraging results.

#### Toys

Where you find boys you also find toys of one kind or another. There is much opportunity for creative design and for the reproduction of true naturalistic design. The use of color in this work gives the results a much more attractive appearance.



ORIENTAL MASK BY R. JAMES WILLIAMS,  
WORCESTER, ENGLAND





FANTASTIC TEMPLES, JUNKS ON THE RIVER, CAMELS GOING TO PEKING  
ARE COMMON SCENES IN CHINA. PHOTOS BY WHITE BROTHERS





THIS IS PLATE 5, MODERN POSTERS FROM THE MODERN ART PORTFOLIO "COMMERCIAL ART AND LETTERING," PUBLISHED BY THE DAVIS PRESS, WORCESTER, MASSACHUSETTS. SEE ADAPTATIONS OF THESE DESIGNS ON OPPOSITE PAGE



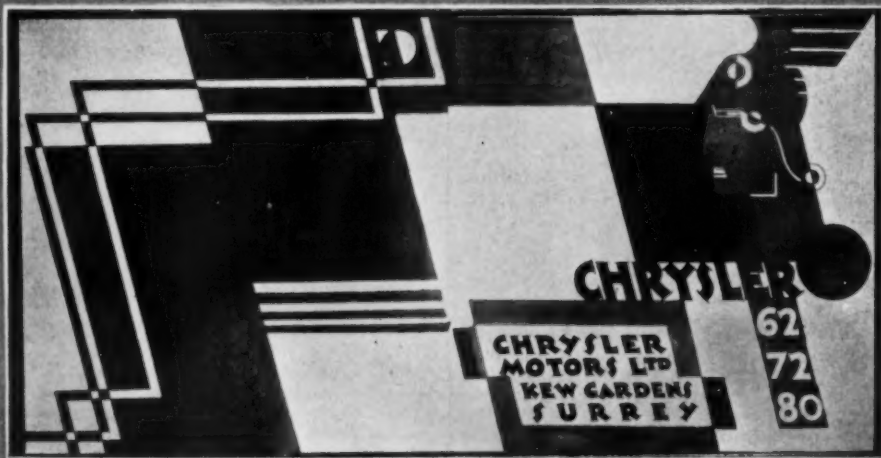
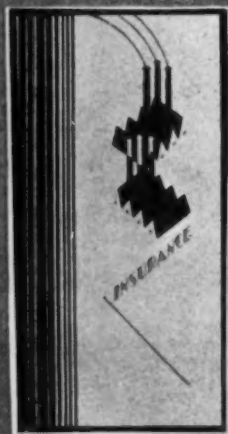
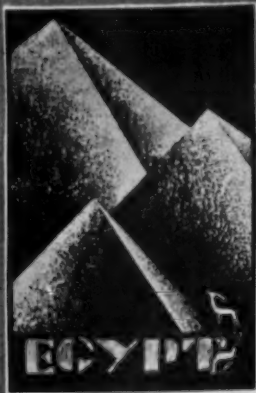


ADAPTATIONS OF DESIGNS BY M. ALVA FROM PLATE 5 OF THE  
MODERN ART PORTFOLIO ON "COMMERCIAL ART AND LETTERING"



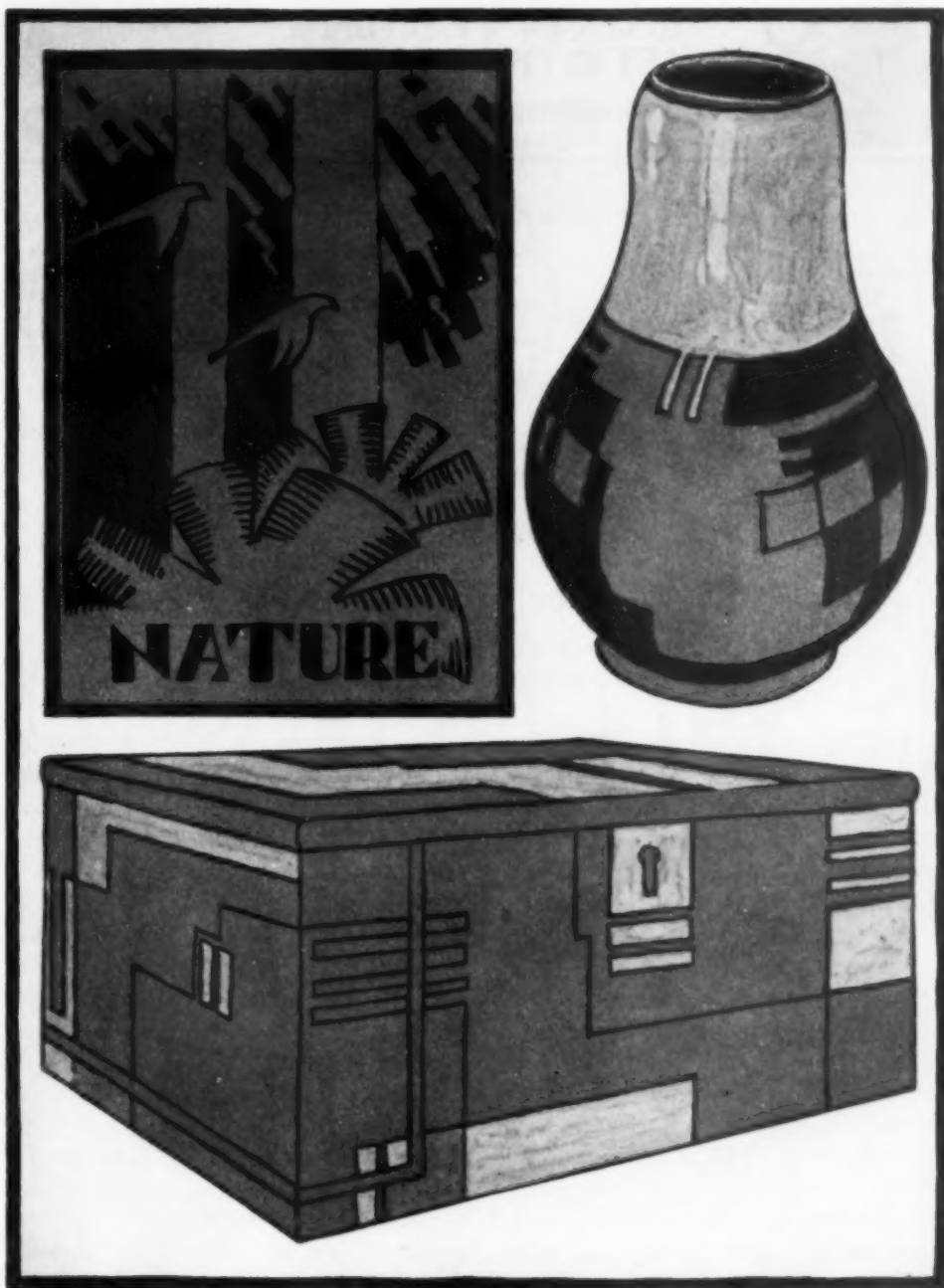


## Marvels of Detail



MODERN POSTERS. THIS IS PLATE 7 FROM THE MODERN ART PORTFOLIO ON "COMMERCIAL ART AND LETTERING," PUBLISHED BY THE DAVIS PRESS, WORCESTER, MASSACHUSETTS. SEE ADAPTATIONS OF THESE DESIGNS ON OPPOSITE PAGE





ADAPTATIONS OF DESIGNS FROM PLATE 7 (OPPOSITE), MODERN  
ART PORTFOLIO ON "COMMERCIAL ART AND LETTERING"





#### CONTRIBUTING EDITORS

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**ELISE REID BOYLSTON**  
*Assistant Supervisor of Fine and Industrial Arts,  
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## How to Make Jewelry from Envelope Linings

MARIAN BARTLE

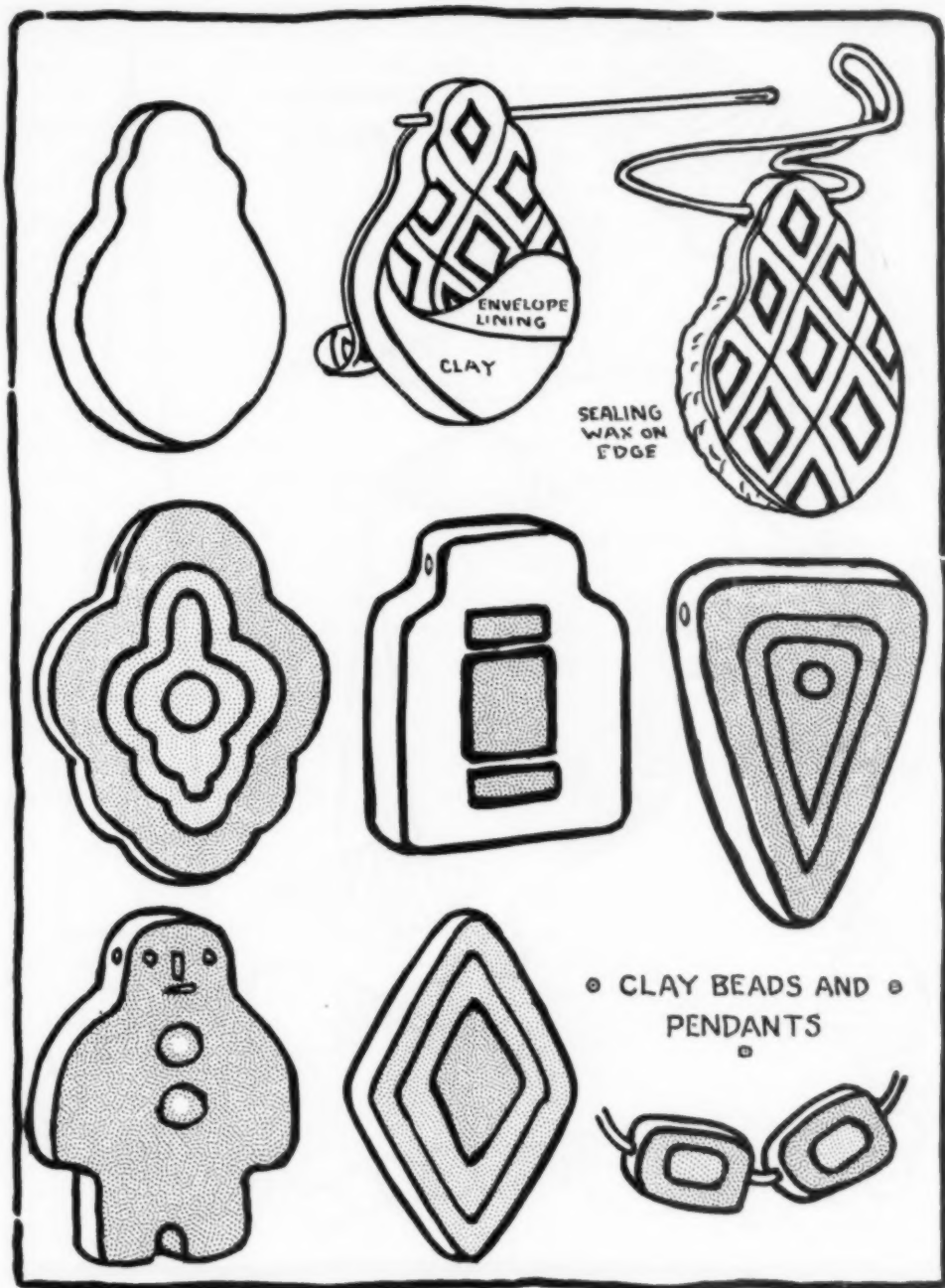
*Instructor of Art, Minnequa School, Pueblo, Colorado*

**M**INNEQUA school children are reveling in a most enjoyable project—making jewelry from envelope linings. I might say that the making of jewelry is the latest project, as we have been using envelope linings for numerous things—costume, design, vases, pencil holders, and now jewelry.

Most of our work started out as mere experiments. We wanted to see what we could do with such beautiful linings, and we feel amply rewarded for our efforts. Day by day, I am met with such requests: "May I make another pendant for my mother?" "My sister sure likes those beads. May I make some for my aunt?" Our art room fairly buzzes at the very mention of envelope linings, and we feel that we have just begun in this most interesting field.

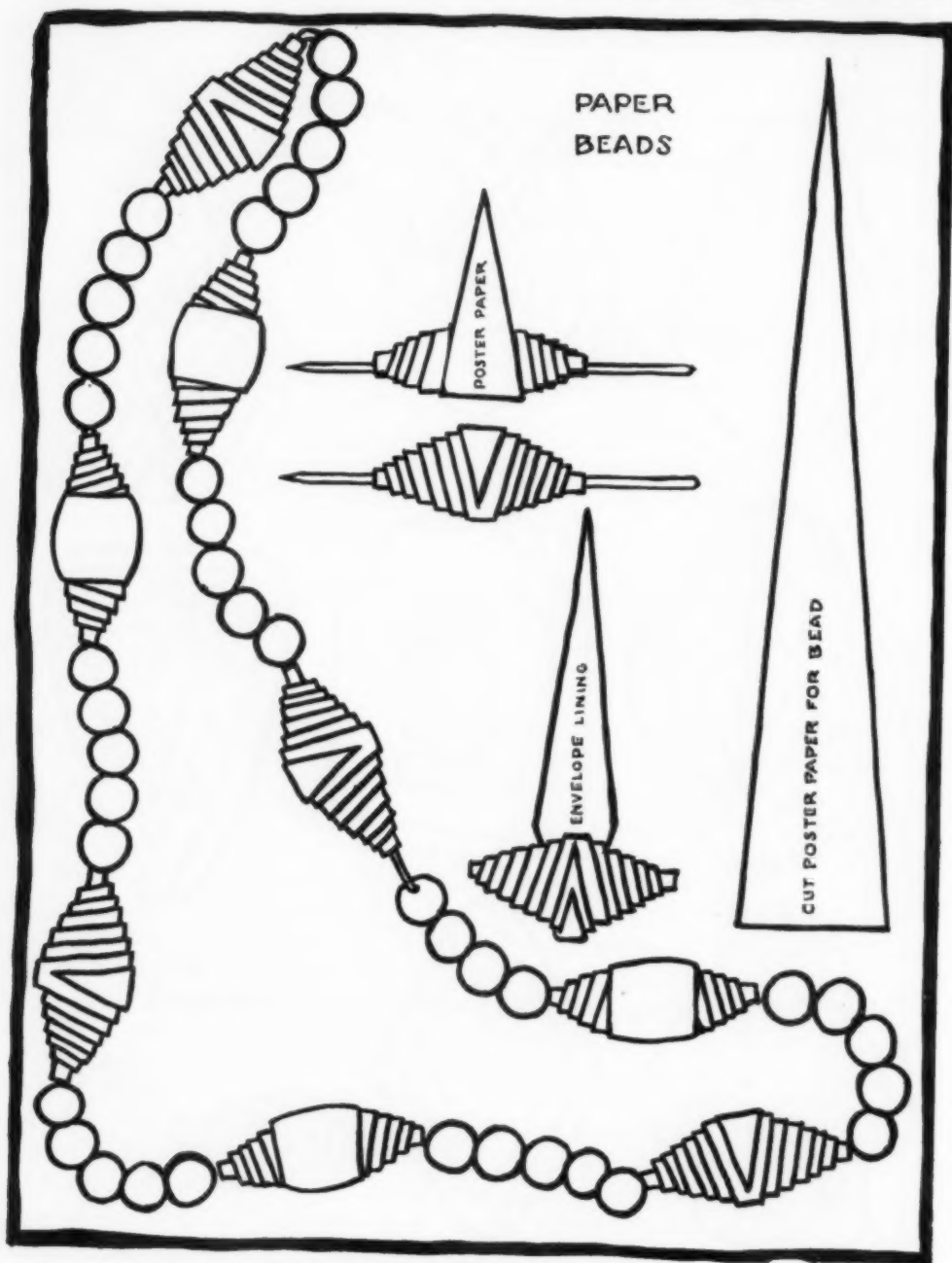
Our first project in the making of jewelry was beads. Poster paper offers a wide choice of colors and one can always find a suitable lining to carry out harmonious color schemes. For a medium-length necklace, two sheets of paper cut into strips two inches wide and nine inches long are required. Fold each strip of paper in half lengthwise, and cut to a point. Apply a liberal amount of paste to the surface and be sure to have it smooth. Now with the aid of a long needle, start at the straight end of the paper and roll tightly until the entire strip of paper has been used. Great care must be taken to roll the paper straight so that an even, tapered effect is maintained. The strip of envelope lining for decoration is next applied. Cut the lining into strips one-half inch wide and six inches long and





GLUE ENVELOPE LININGS ON HARD CLAY PENDANTS AND MELT COLORED SEALING WAX ALONG THE EDGES TO GIVE AN INTERESTING FINISH





PAPER BEADS MADE OF ENVELOPE LININGS AND INTERSPERSED WITH GLASS BEADS



taper to both ends, beginning at a point one inch from one end. Apply a liberal amount of paste and roll the entire strip on the bead. Two coats of shellac followed by one of waterproof varnish give a bright finish to the beads and make them moisture proof. Five or six small glass beads strung between the paper beads finish the necklace, or inch wide beads can be made of paper to be used between the two-inch beads.

Our next project in the making of jewelry was pendants. Use kindergarten clay for the foundation of the pendants, molding them into any shape—oval, diamond, square, and so forth. Use a darning needle to make an opening for the thread. When the pendant is smoothly molded, it must be allowed to dry overnight. An envelope lining having a complete motif is most desirable for the decoration, but as an alternative, pleasing designs can be made on thin tissue paper in crayon. Trace the pendant twice on the paper, cut out and paste firmly to the clay. The edges

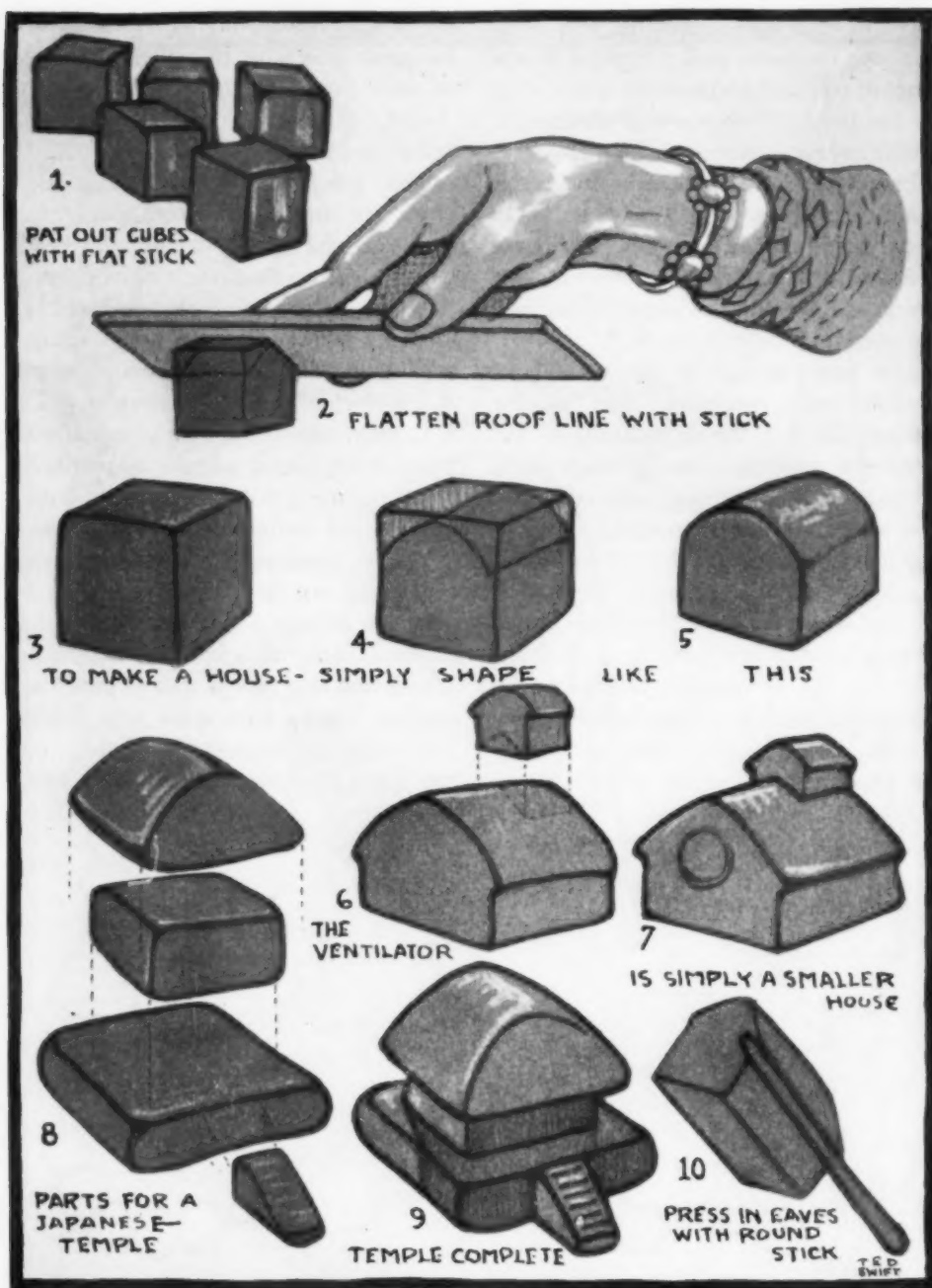
are finished beautifully with sealing wax, but great care must be taken to see that no wax gets into the opening for the thread. Apply two coats of shellac and one of varnish.

This pendant may be strung on a black silk cord and be worn singly, but we discovered that six or eight clay beads strung at intervals make a more finished necklace. For the clay beads, mold the clay into pieces the size of a pea, using a darning needle for the thread opening. Allow the beads to dry overnight. The next day, they may be painted with water colors, poster paint or oil paint and must be allowed to dry thoroughly. Apply two coats of shellac and one of varnish.

We are constantly experimenting and every day we find a new use for the envelope linings. The enthusiasm has reached such a height in Minnequa school that teachers as well as pupils are making jewelry as a spare time hobby. And while developing this hobby, one can make very pleasing gifts for Christmas time.

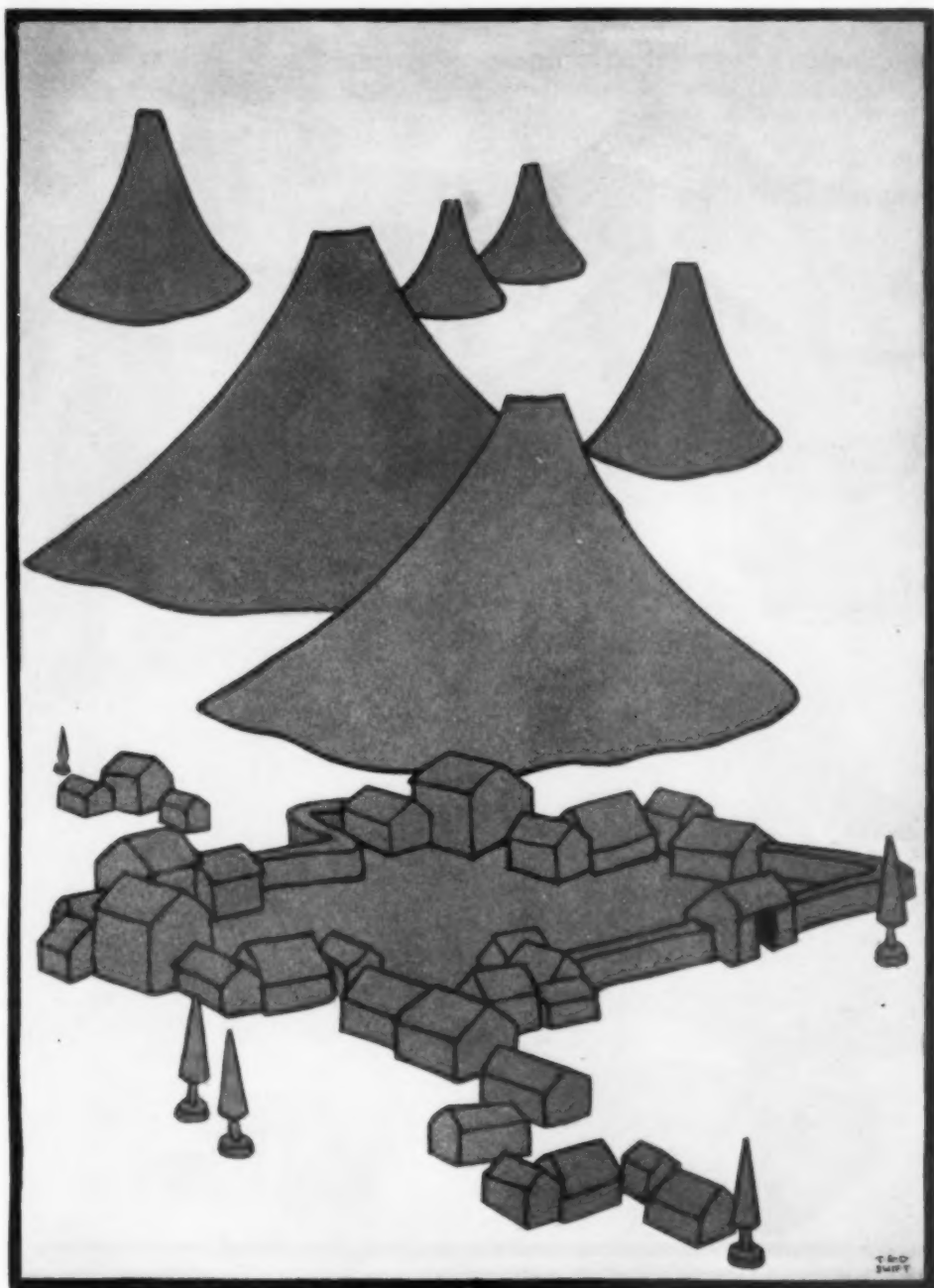






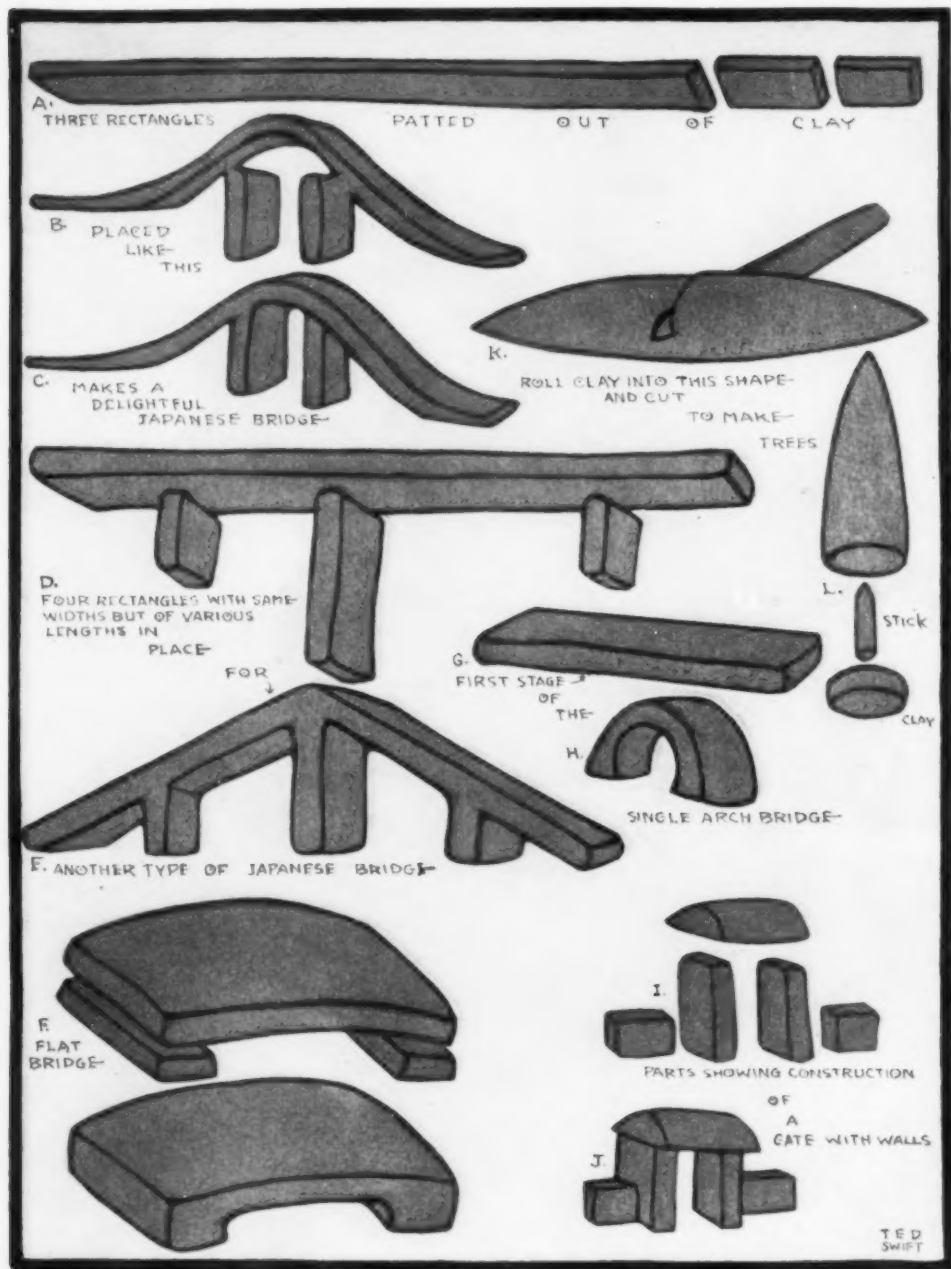
FASHION THE JAPANESE TEMPLES AND DWELLINGS FROM MODELLING CLAY





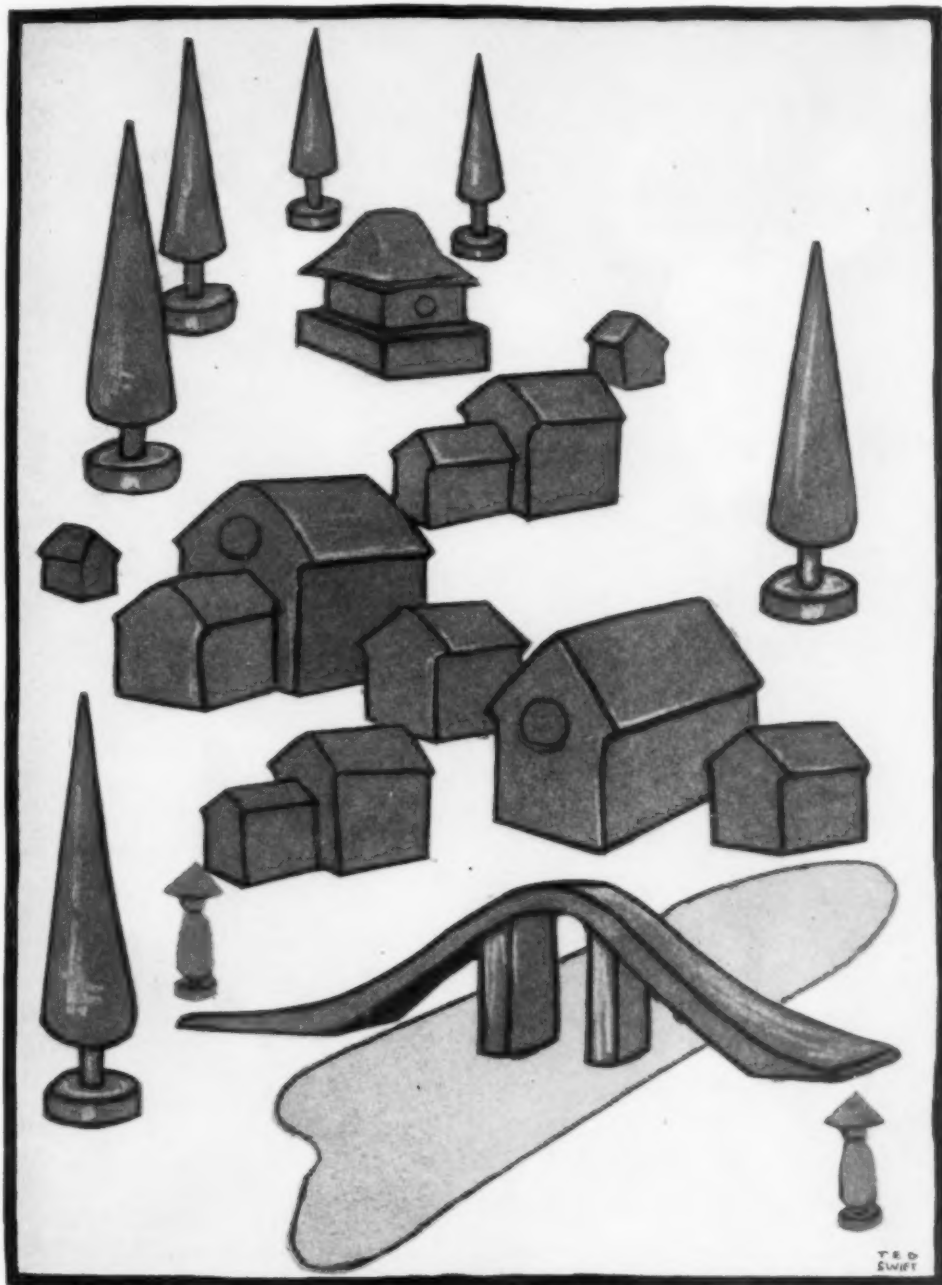
A JAPANESE VILLAGE ARRANGED WITH ADJOINING WALLS  
WITH CLAY VOLCANO MOUNTAINS IN THE DISTANCE





THIS SHOWS AUTHENTIC TYPES OF BRIDGES, GATEWAY AND TREE, WHICH CAN EASILY BE MODELLED IN CLAY, FOR MAKING MINIATURE JAPANESE GARDENS AND VILLAGE SCENES





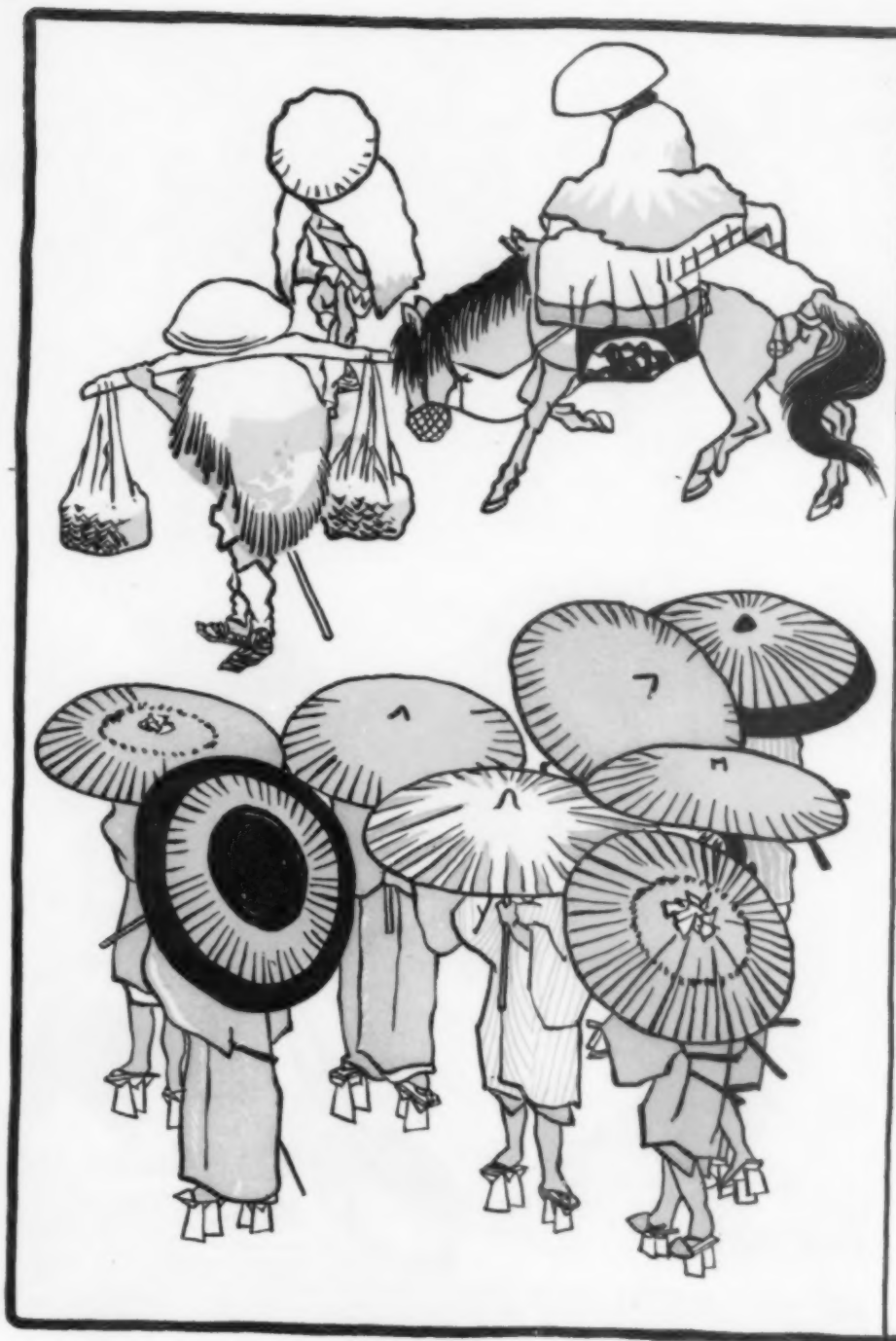
JAPANESE VILLAGE SCENES CAN BE FASHIONED  
ROUGHLY IN CLAY AND ARRANGED IN INTERESTING GROUPS





CUT PAPER HALLOWEEN POSTERS BY SIXTH AND EIGHTH GRADE  
PUPILS OF EVADNA KRAUS PERRY, LA HABRA, CALIFORNIA





JAPANESE WOOD BLOCK PAGES FROM THE BOOK OF HOKUSAI'S BRUSH DRAWINGS

*The School Arts Magazine, September 1930*



十二支



HOKUSAI, A MASTER OF THE BRUSH, RENDERS WITH A FEW CHARACTERISTIC STROKES, ANIMALS, BIRDS, AND MANY NATURE FORMS

*The School Arts Magazine, September 1930*





北斎漫画二篇



正

BUT FEW DIRECT BRUSH STROKES ARE NEEDED TO PRODUCE THE BIRDS ON THIS HOKUSAI PAGE. THE JAPANESE ARE MASTERS OF FREE EXPRESSION WORK BUT THEY FIRST KNOW WHAT THEY ARE TO SAY

*The School Arts Magazine, September 1930*

THE SPONTANEITY OF DIRECT BRUSH STROKES IS A REASON WHY SHOULD BE STUDIED BY TEACHERS WHO TEACH FREE EXPRESSION RESULTS TO BE WORTHWHILE

*The School Arts Magazine, September 1930*





THE SPONTANEITY OF DIRECT BRUSH STROKES IS A REASON WHY JAPANESE BRUSH DRAWING SHOULD BE STUDIED BY TEACHERS WHO TEACH FREE EXPRESSION WORK AND WISH THE RESULTS TO BE WORTHWHILE

*The School Arts Magazine, September 1930*



## Design in the Paintings of Young Children

DURA-LOUISE COCKRELL

*Merrill Palmer School, Detroit, Michigan*

EVERY child has something to express, and in a nursery school every child has many means of expression. He builds with blocks, but soon his building is put away. He masters slides and triicycles and Montessori material, but no readable record of his triumphs and feelings remains. We know what he eats and when he sleeps, what he says and how far he runs. All this we can write down and study. But we can only know what the child feels and thinks and imagines by what he expresses, and though he is occupied for hours with this business of self-expression, most of his results are gone before a grown-up can understand or has noticed, and there is no way to preserve them.

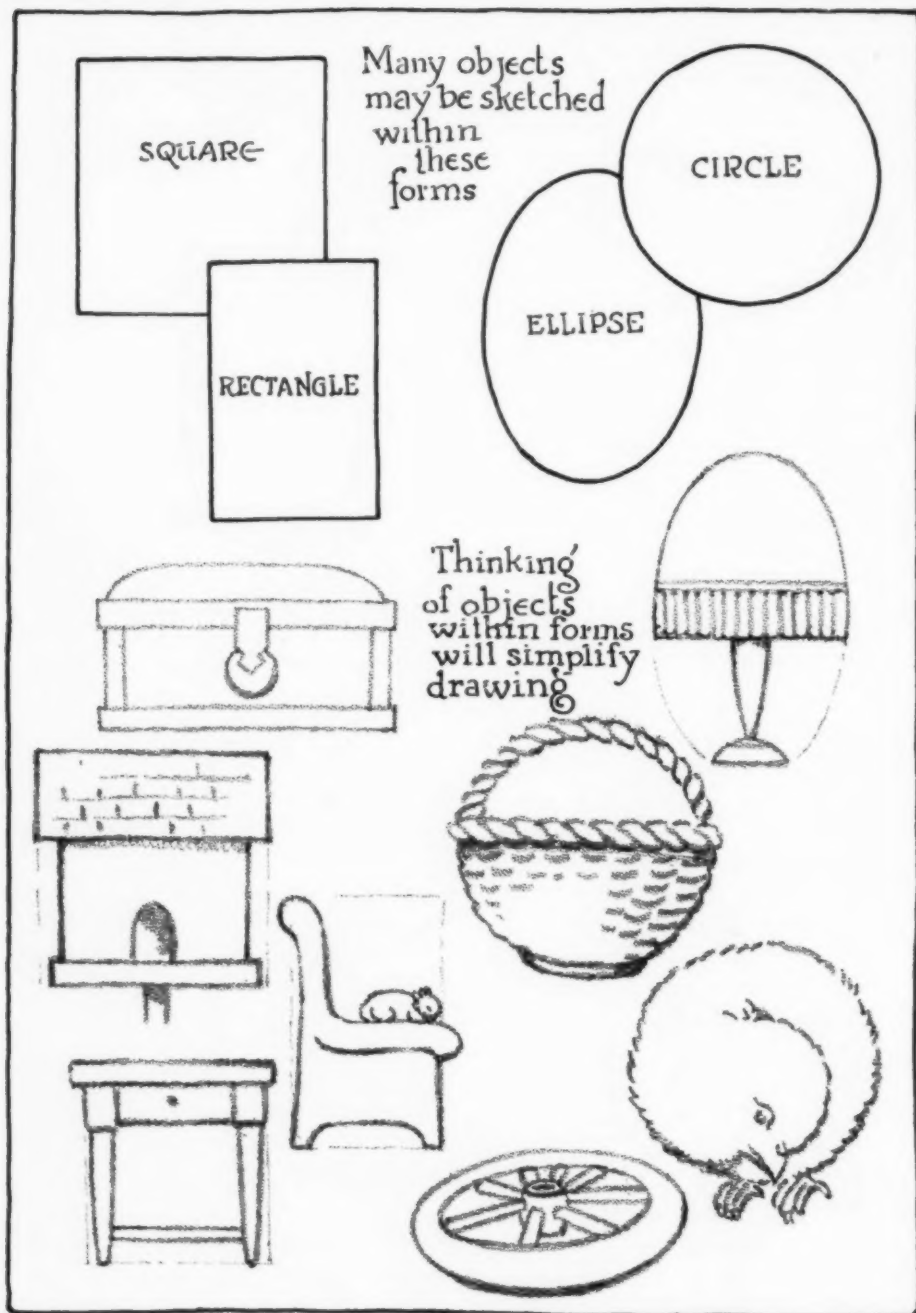
There is one means of expression which has lasting qualities, and that is painting. Efforts at art come from the children's easels in great numbers, sometimes with amazing swiftness and sometimes with painstaking slowness. As they ornament the play-room walls or droop over the table drying they are almost breath-taking because of their daring and color. They are fascinating and amusing things. As one fingers through the piles of them, each one dated and signed and often accompanied by the child's remark or a title, they take on importance and seem to be another form of record. It is a record not easily translatable and full of possibilities for mistaken reading. But we have a product of self-expression. Here is

something the child wanted to do, could do, and did. He painted because he wanted to and only as long as he desired. No adult suggestions—other than that he should put the paint only on the paper and the brush in the right paint pot—influenced his work.

It has been said that the principal object of art is the expression of personality. From this point of view children's paintings might be a means of enlightenment to the nursery school teacher in understanding her children. Each child's work has an individuality which becomes easily recognizable after some observation. If pure art is essentially the expression of feeling, then these paintings should help us in learning how a child feels. But that calls for a technique of translation which has yet to be perfected.

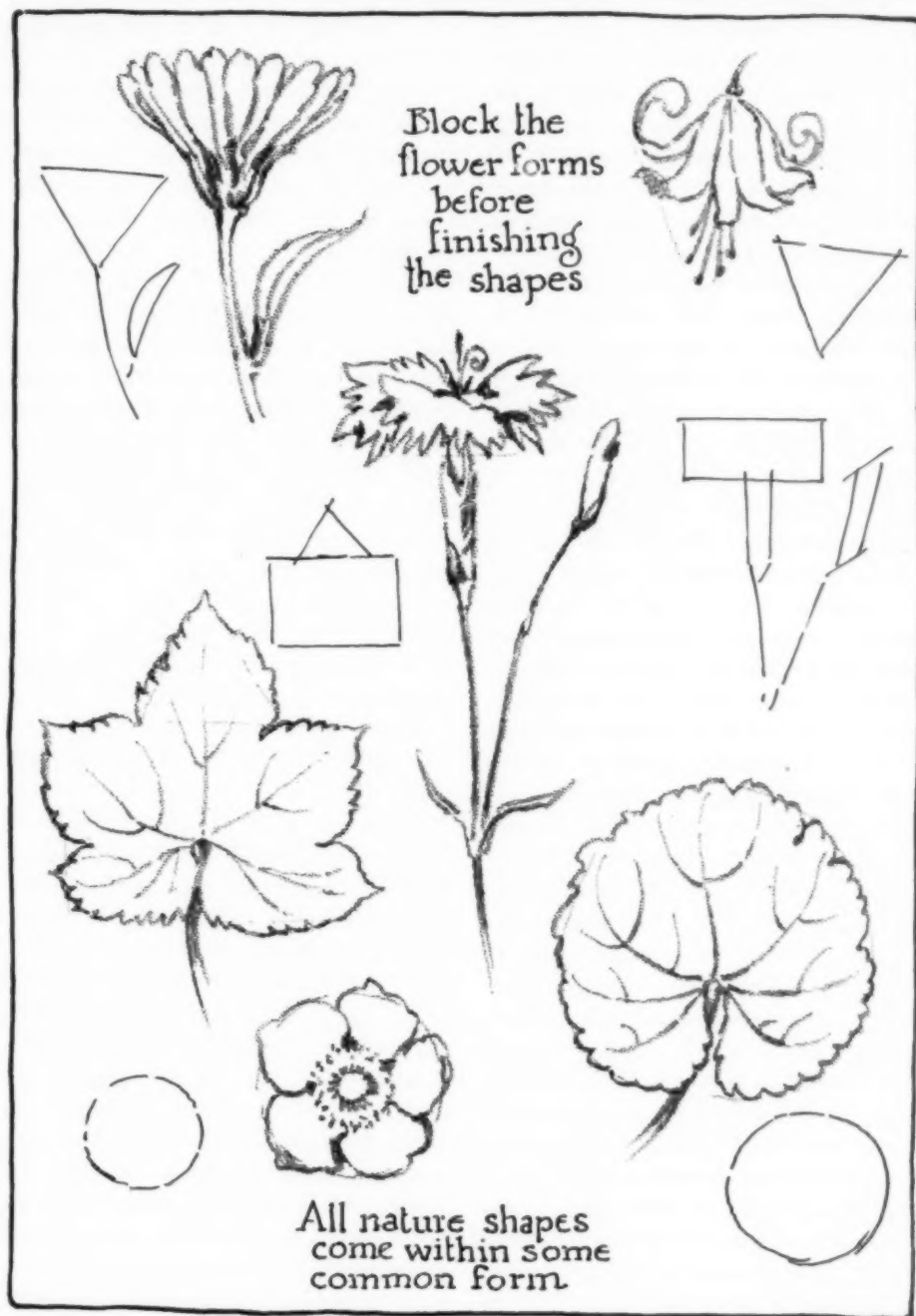
There is another way in which this work of the children might be helpful in child study, and that is through the glimpses it gives of a child's world. Children paint what they know and what their fancies dictate. Every child lives in an interesting world of his own and nearly every child has the ability to express that world. With older children the paintings explain themselves, but with little children we need to have their remarks combined with the paintings before we can understand the things they attempt to represent. Observation of the way they work must be added to the result of their work. So at best these pictures are only a hint of the child's





ALL OBJECTS RESOLVE THEMSELVES INTO THESE WELL-KNOWN GEOMETRIC SHAPES. IT IS WELL TO VISUALIZE ONE OF THESE ELEMENTARY SHAPES IN EACH OBJECT, BEFORE DRAWING





WHEN DRAWING NATURE FORMS BEGIN WITH BLOCKING IN THE ROUGH FORM AND ADD DETAILS LATER



world. But in encouraging them to paint and experiment we are helping them to better expression. Later perhaps, like Professor Cizek's children, they may produce pictures the best of which will be "messages from the strange, brave world children live in, which they are so woefully seldom encouraged to express."

Until that time we may, with a little observation, know that Martin has an intense interest in boats—any kind—ocean liners or motor boats, that John, though he seems a rowdy so often, likes to paint graceful, poetic things, like birds and fishes, and such a mystic thing as "Feet Climbing." Carol L. is interested in places and does not hesitate to make a representation of "Belle Isle," or "Palmer Park," or a "Flower Garden." Marjorie can create a story with several incidents while she manipulates her brush. This is one she told as she painted: "It's a manger and the cow comes in and she can't find a bit of dinner to eat in the manger, so the man comes in and brings some water and some dinner."

These lights on childish ideas are enchanting. They further the appreciation of the child as an individual with happy fancies, broad interests, and entertaining, even mature and daring ideas—when we are prone to credit him with only babyish concepts. Valuable as these paintings are to a mother or teacher in understanding a child, they are so dependent on personal observation, on sympathy and imagination that they are elusive things with shifting values. They cannot be pigeonholed by one person for the use of many. Their worth lies in what they carry from painter to spectator and varies with every observer.

Aside from this delightful faculty of the paintings in giving new visions of familiar things and revealing the child's world, they have the quality of being satisfying things to look at, even when stripped of the fanciful interest given them by the personality of the child painter. This is to be attributed to several factors. First of all, through the good judgment of the nursery school teacher these children have paper of good size and shape, convenient easels, and pliable brushes to work with. Best of all, they have only clear, strong, primary colors; so the color combination is almost certain to be pleasing. But there is more than this. Every child has the same materials to use, and yet some of the pictures lack beauty—though the majority of them have it in some degree—while others unquestionably have it in considerable degree. The difference depends, of course, upon the use the child made of his brush and paint.

In searching for an explanation of the pleasing qualities of this childish work, which it seems should be no more than aimless scribbling and experimentation with media, one is surprised to find that there are examples of pleasing composition. In fifteen hundred paintings there are fifteen hundred different combinations of color and line, curve and angle, mass and dot. These splashes and daubs have a completeness and definiteness that make "scribble" a misnomer. Turning through them one seems to see instances of rhythm and harmony of movement, balance and order. And it would seem that imagination must have run away with good judgment or such things would not be seen in the work of four-year-olds. Was it ever known that



a child could use such techniques? If a child did, it was acclaimed by the critics of many continents as a miracle. Here is what J. B. Manson writes of Pamela Bianco, whose work seemed a miracle to him:

Nearly all children draw to some extent. Their work is almost always accidental, the haphazard expression of visions which arise in a child's mind before it is clogged by association or spoiled by sophistication. With Pamela the case is different; there is invariably in her work complete harmony and balance, a perfect rhythm, an absolute feeling for color-expression . . . Her sense of composition and design, the sense rarest of all in a child could not be more happily expressed than by a drawing called "The Sister." Here the spacing of masses, the placing of lines and ornamentation are perfectly arranged to realize a complete idea.

This praise was won by a child of twelve. Similar praise has been given to other children of about the same age. In an exhibit from Professor Cizek's school the critics were surprised to find unity, harmony, and many of the other much lauded qualities of artistic production. They were more than surprised, for after seeing the exhibit a critic wrote in *Arts and Decoration*:

Amazed and shocked I say advisedly, because it was hard to have our pleasant old-fashioned conceptions of what children are and what they can do shattered, and because it was uncomfortable to find them possessed of powers which we had till now considered the monopoly of the grown-up

This is encouraging. Perhaps there is reason for further shock and amazement. Possibly four-year-olds have some powers of composition and design. It may be that the beauty of their work is entirely a matter of chance, but it sometimes seems premeditated.

The present paper is a report of a search for the elements of design in the

paintings of little children. The judgments are individual, personal, and perhaps fallacious; the evidence is in the paintings.

Fifteen hundred and fifty paintings, collected at random as they were completed, have been studied. They are the work of sixty children in three nursery schools representing several grades of environment. The children's ages range from twenty months to six years. Several children have only two paintings each; others, over a hundred. Thus the work of children having little interest in paintings is considered, as well as that of the children who seem to find it their chief joy. Their work covered the period from September 19, 1925 to May 10, 1927.

It seems surprising that design—which is enshrouded in rules and definitions and is the topic of ponderous textbooks filled with high-sounding terms—should be found in such work as this. Yet it is explainable. Children are always experimenting as they paint, just as all artists are. They first learn the use of the materials, then they begin to discover lines and curves, dots and circles and squares by searching or by accident as you will. They use them in various combinations that please them. In this way they find means of making what adults call design before they ever attempt realistic drawing. Arthur Wesley Dow writes: "Schools that follow the imitative or academic way regard drawing as a preparation for design, whereas the very opposite is the logical order—design a preparation for drawing." This seems to be the order children follow when allowed to work out their own methods.

Childish experimentation with paints



and the discovery of certain possibilities do not, however, account for all the beauty of their work. The natural grace and freedom of children's movements explain the beauty of some of their strokes. The joy they find in creation and achievement adds boldness and assurance which delight adults. But there is also the awkwardness caused by undeveloped control of movement and imperfect motor co-ordination. Chance, good materials, and the happy grace of children all have a share in the beauty of this work.

#### REPETITION

There are several ways of creating beauty in design or composition. The oldest and simplest form is repetition, which is often found in children's paintings. This is not surprising, for the child, having made a certain movement with the brush, finds a pleasing result; so he repeats the movement and, finding the final effect pleasing, adopts repetition as a method. Some children use repetition frequently; others very little. Marjorie has thirty-eight examples of repetition out of one hundred and twenty-four paintings, while Eddie has only five out of one hundred and forty-four.

The forms most often repeated are the dot and the long line. They seem to be the easiest to discover and make, though for a three-year-old they represent a real achievement in muscular control. Other forms or combinations of forms are often used and repeated. The work of Priscilla H. (21 months) is an example. There was an attempt at repeating the same motion, but the brush was unwieldy in her hand and the paint dripped. Andrew, being older, was able to make a

more recognizable and admirable thing of his first example of repetition, while Eleanor, having a year's advantage and having practiced a little first, was able to produce a truly dignified and controlled design. There are examples of repetition of dots varying in control and effect, and examples of repetition of line, such as Betty Jane's "Big Trees." Then there are more elaborate forms and combinations, until we have undeniably conscious attempts at composition as



CHILDREN IN CHINA



illustrated in "Blooms" or "Five Balloons." There are evidences of imperfect motor control. There are drippings and smears. But there is also a feeling for design. These children deserve to be put in the "rare" class with Pamela; yet there is no reason to believe that they are rare, at least in the nursery school.

Repetition in the paintings is easily

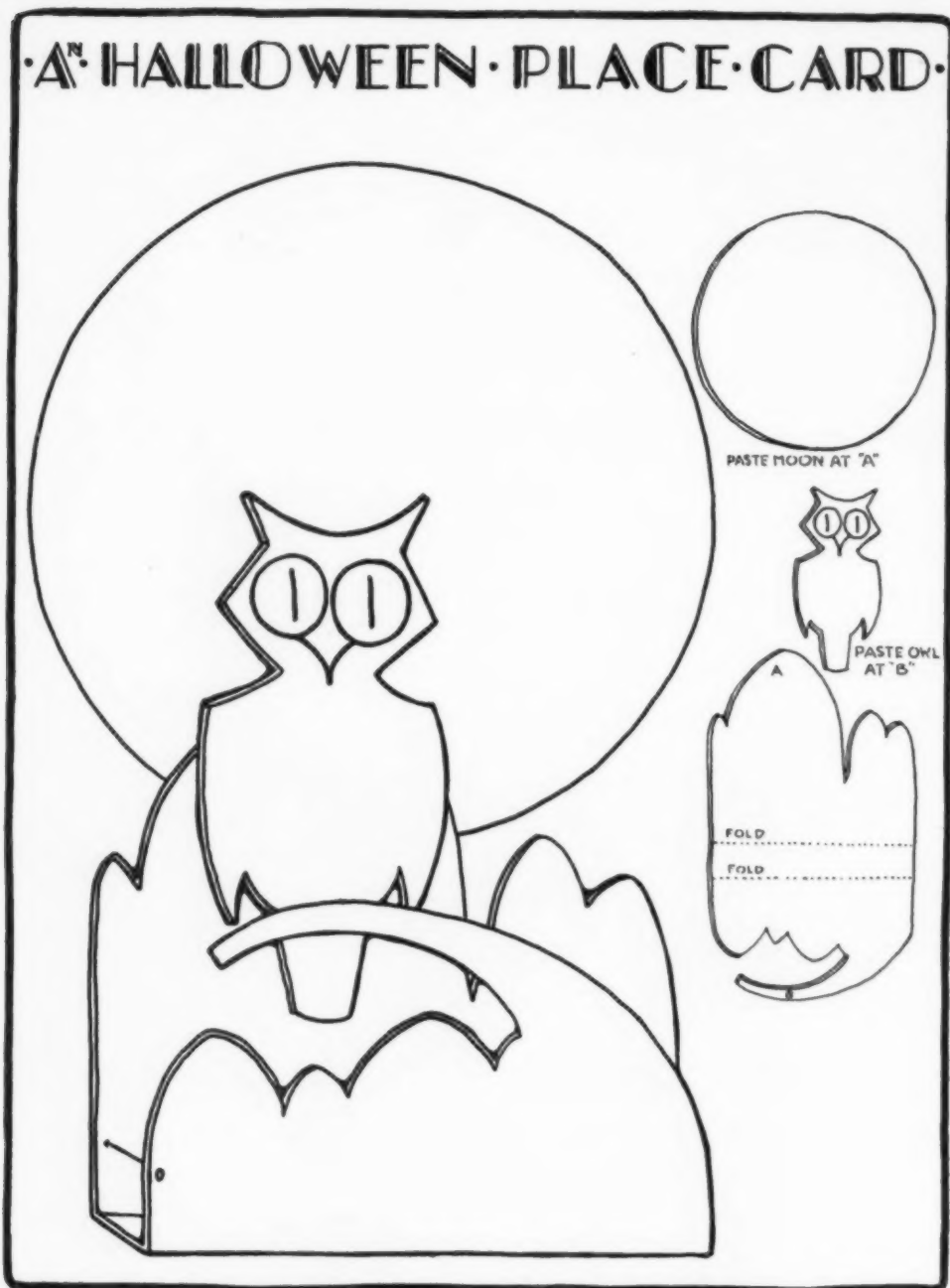
isolated. Two hundred and sixty-two instances of it were found in the 1550 paintings. Thirty-eight of the sixty children used it; of the other twenty-two children, fourteen were under three years and six months of age. In the work of the older children there is no doubt of its existence as a technique of painting.

*(Continued in October)*



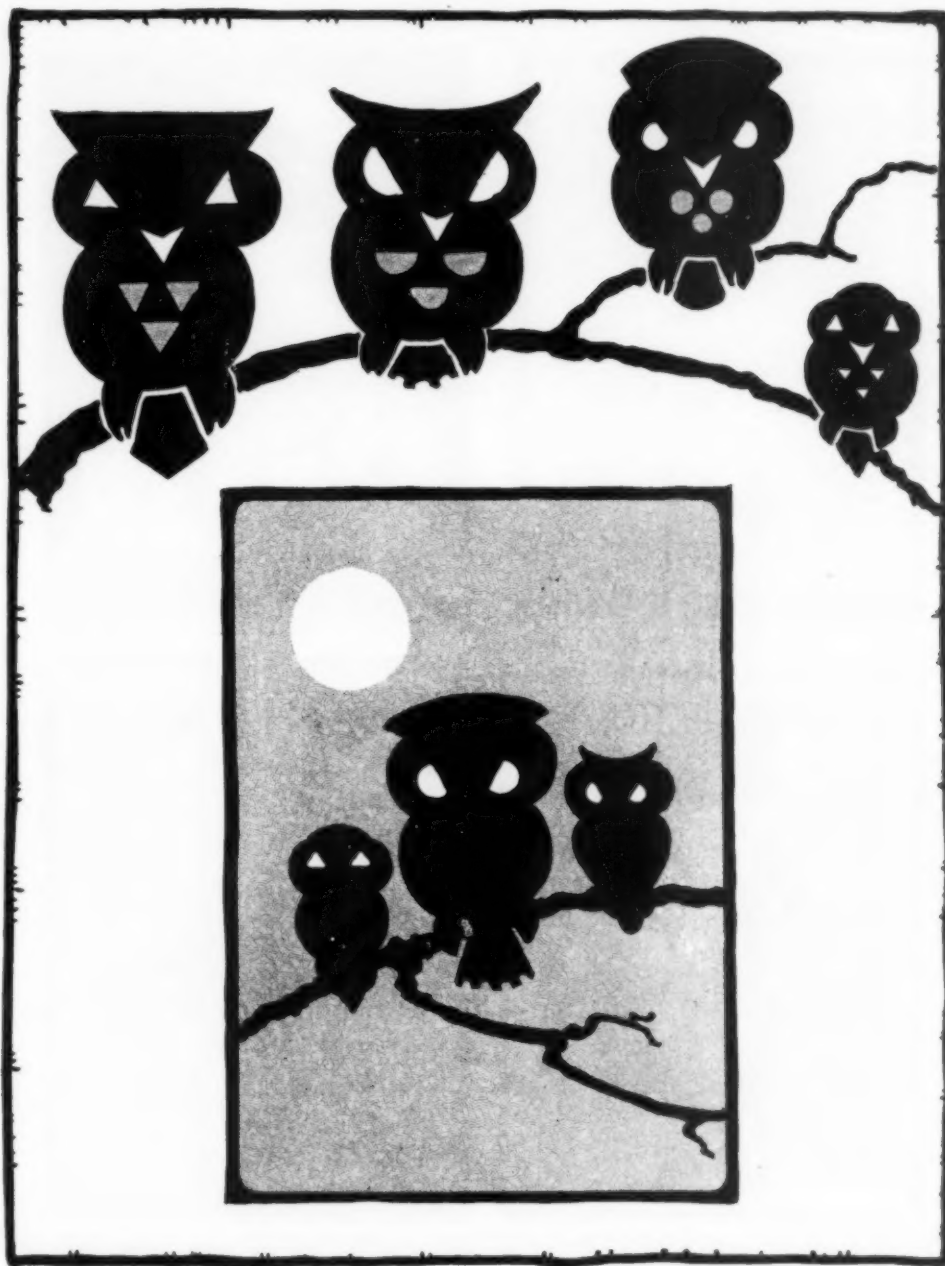
CHINESE LANDSCAPE SHOWING ROCK CONSTRUCTION OF WALK





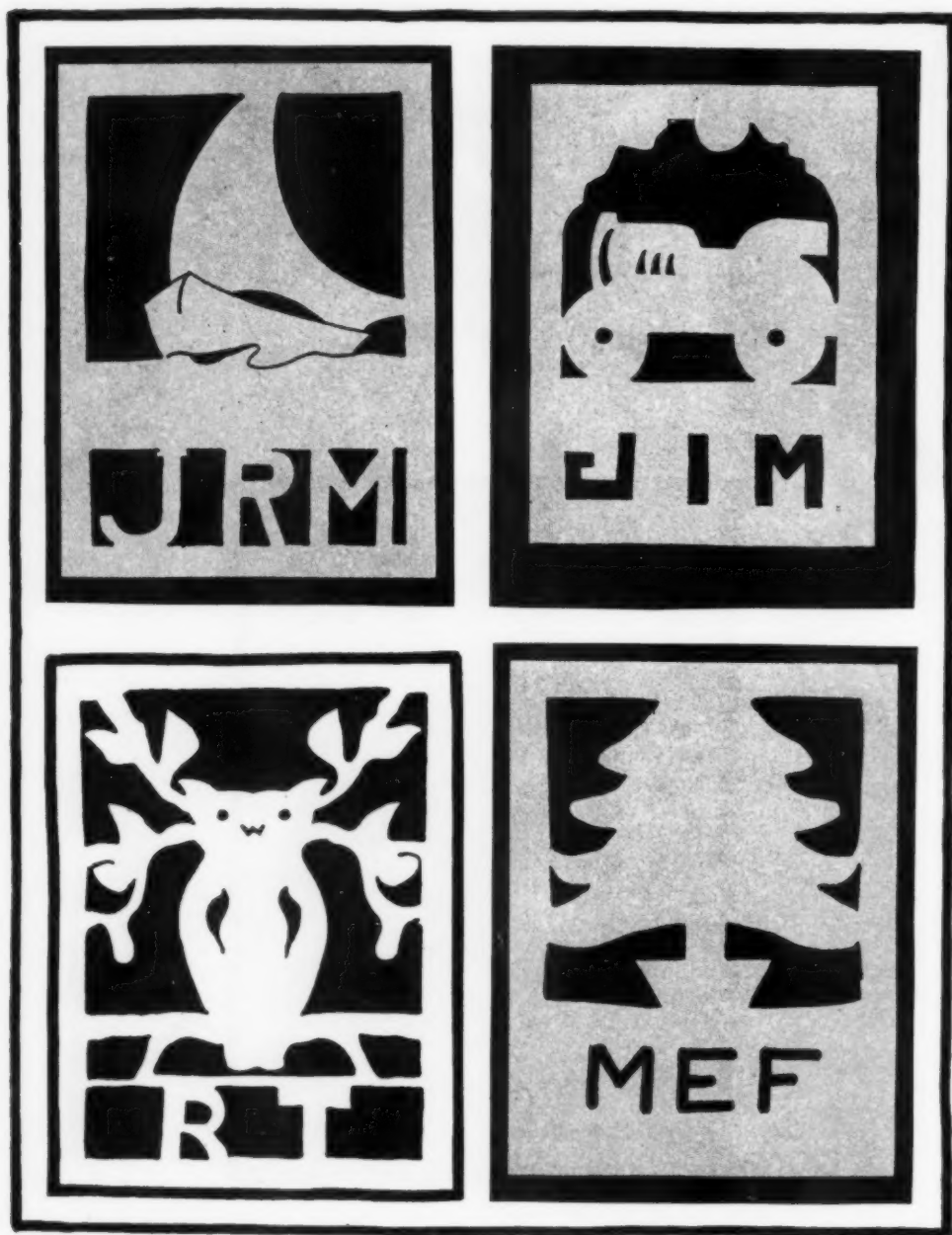
HALLOWEEN PLACE CARD STAND





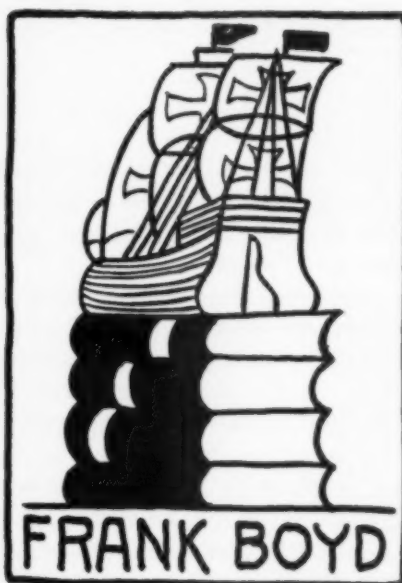
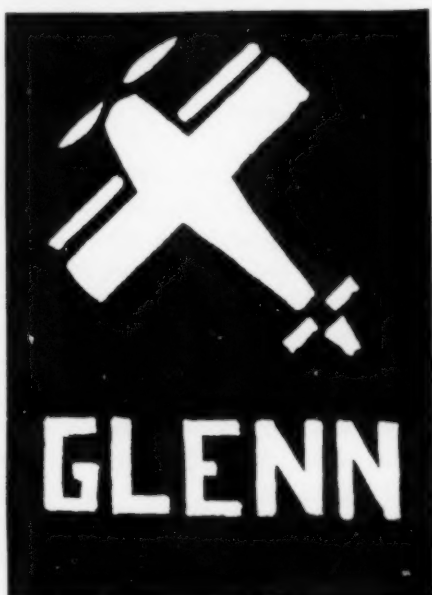
OWL SILHOUETTES BY E. ARRELL





BOOKPLATES BY PUPILS OF LOIS J. WARE, ASSISTANT  
ART SUPERVISOR, PUBLIC SCHOOLS, MIDDLETOWN, OHIO





THESE BOOKPLATES AND THOSE ON PAGE OPPOSITE BY PUPILS OF LOIS J. WARE FURNISHED AN INTERESTING PROBLEM FOR "GOOD BOOK WEEK"



## Bookplates as a "Good Book Week" Project

LOIS J. WARE

*Assistant Art Supervisor, Public Schools, Middletown, Ohio*

ONE of our most interesting and successful projects of the first semester was the designing of bookplates in correlation with "Good Book Week." A great deal was gained in the way of enthusiasm on the part of the children, community interest and approval, through this correlation project of reading good books and our art work in the schools.

As is customary, every year during Good Book Week, our children's librarian of the city visits the schools and talks to the boys and girls, telling them of the many new books secured for the Public Library. She emphasizes the importance of reading them and also urges each child to visit the library and become acquainted with the reading material.

This year our art department cooperated with the librarian, using the idea of correlating Art with "Good Book Week." It was decided that a great benefit could be derived from the designing of bookplates. This was taken up in the fourth, fifth, sixth, seventh and eighth grades in all ten buildings.

A week or so before the problem was to be introduced by each individual teacher, our librarian visited the schools. She gave a talk in each building on the history of the book, how the bookplate originated, what it meant to own a good book, how it should be used and she told of the bookplate contest which was to be carried out in the art classes. She also announced that the library would give prizes of a book to the girl and boy of

each grade who had designed the best bookplate in that particular grade.

The bookplate was given as one problem in the Art Outline, each grade working them out as follows: Fourth grade worked them out in paper cutting; fifth grade finished theirs in black and white water color; sixth grade worked theirs out using water colors in a complementary and a dull color; the seventh and eighth finished theirs in dark and light. The size of the bookplate was adapted to the grade, that is, the higher the grade the smaller the bookplate.

The problem was introduced by the teachers of those grades in the various buildings and work was begun. Both children and teachers took a very great interest in the work—thus splendid results were secured. When they were completed, each teacher selected five from her class and sent them to the Public Library where all were divided according to grade. Three of our townspeople interested in art education were chosen as judges. The best ten were selected and placed on exhibition along with all the others that were placed in the children's reading room of the library, where parents and children visited with keen interest. The bookplates were exhibited during Book Week in the library and the prizes were displayed in various business places in town. This all tended to create great enthusiasm. On the last day of Book Week, books were presented by the library to ten happy children and honorable



mention was given to many others.

This was a profitable problem, not only in the way of influencing children

to visit the library and read books, but it brought out a keen interest in the art work in the schools.

## Hillside Farm

ESTHER HAGSTROM

*Teacher, Public Schools, Kalamazoo, Michigan*

FARMS and farm life are apt to be considered rather commonplace, humdrum, and lacking in aesthetic beauty and feeling, but not so on the farm which absorbed the interest of one kindergarten group over a period of six weeks.

This farm started in the fall when some toy animals were discovered in the cupboard and brought out by two or three boys. They set to work with the blocks and outlined pasture lands for the cow and horse and a pen for the pig. This arrangement satisfied them until the weather grew colder and the question of shelter for the animals arose. A fine barn was constructed by nailing a slanting roof on a large wooden box, using the upper part for hay and dividing the lower part into stalls for the different animals. Doors on hinges were made so that they could really be opened and closed. A silo in which feed could be kept and stored for winter was made of an old nail keg. Both silo and barn were painted red.

Very soon the children felt the need of a windmill and constructed a very intricate and interesting one by nailing laths to a square block, distending the lower part by bracing the laths with short sticks. A paper plate made a fine windmill. Next, a pig pen was constructed and then a chicken coop made

by nailing slats across the open ends formed by putting two boards together much like a slanting roof.

It was not until all of the animals had been properly housed that the children's attention turned to a house for the farmer. This was made from wooden boxes, wall-papered, and completely furnished with tables and chairs made of wood, a fireplace, bookcase, stove, cupboard with clay dishes, floor lamps, davenport, and all the luxuries of a modern home. There were curtains at the windows and elaborately designed paper rugs upon the floor.

The entire farm was enclosed by a fence made in units so that it could be removed. The fence was painted white.

One day the children visited a grocery store and obtained fourteen varieties of the most common vegetables. These were examined carefully both inside and out and for several days after that the children's interest was centered in drawing and cutting paper vegetables, and making them out of clay.

A trip to a farm a little later clarified their imagery and stimulated the children to much more concrete expression. Since they had only one of each kind of animal, and a farm needed many, they made horses, pigs and chickens out of clay. In some cases the results were surprising. They saw the pumpkins





MINIATURE FARM AND COUNTRY STORE AND MODEL OF A PHILIPPINE DWELLING.  
BY STUDENTS OF DOROTHY B. KALB, WILSON SCHOOL, WASHINGTON, D. C.



and corn shocks in the field, so they tied grass in bunches to represent corn and placed pumpkins made of clay beside them. Other clay fruits and vegetables were placed for sale on a stand by the road.

They also suggested cutting from paper all the things they had seen on their visit to the farm and the results were mounted on paper five feet long. There were barns, silos, fences, trees, pigs, horses, chickens, turkeys, cornstalks, pumpkins, etc., mounted to represent a large farm.

By this time the farm needed a name. Since the school was situated on a hill, "Hillside Farm" was chosen and printed on a signboard by the gateway. Other signs were used to designate the prices charged for vegetables and fruits. A wagon made of a cheese box was used to haul the produce to town.

Throughout the project there was almost daily pictorial expression both with crayons and easel paints. Not only did the children draw and paint houses, barns, and the material parts of the farm, but they chose drawing as the medium by which to express lovely thoughts and feelings regarding a farm.

For instance, one child painted a picture of a barn, silo, and fence, with horses standing at the fence "looking at the sunshine" as she expressed it. Another drew a picture of children on a farm smiling because they were happy for the things growing about them. This verse resulted:

"I smile because I'm happy,  
As happy as can be.  
I see the flowers growing,  
The sun shines down on me."

Along with the feeling of joy came a feeling of gratitude and reverence. There were also pictures of farm activities—library pictures of farms were always available to stimulate interest and clarify imagery.

There was much dramatic impersonation of the animals on a farm, the activities which occur on a farm, such as plowing and threshing and much playing of pumpkins and pumpkin brownies.

This was excellent preparation for a wholesome celebration of Halloween. Butter was churned on the farm to be served at the Halloween party. The increased skill in drawing, cutting, and woodwork also enabled the children to do bigger things for the holiday season.

## Making an Art Book in First Grade

RUTH I. TODD

*Training Department, State Normal School, New Haven, Connecticut*

ONE morning we placed twenty carefully selected color miniatures on the library table where the children would be sure to see them, and awaited developments. We hoped to arouse the children's interest in great pictures and artists and a desire to learn about them.

The children noticed them at once. They selected their favorites, discussed color, story content and objects. Dorothy said, "If these pictures were in a book we could keep it always on our table."

Of course that was the teacher's



chance. She began at once to provide materials and guide procedures until a book was made co-operatively by the children.

The steps were about as follows:

1. A number made by a monitor was pasted on the back of each picture. When all were numbered, each child voted for his two favorites. He did this silently by going to the teacher's desk and writing the numbers of the pictures he liked best. Many pictures received only one vote but the following five were chosen by a great many children:

MISS BOWLES—Reynolds

HOLY NIGHT—Correggio

BABY STUART—Van Dyck

CHILDREN OF THE SHELL—Murillo

BEHIND THE PLOW—Kemp-Welch

2. After trying the effect of the various colors as a background for pictures, the children chose a medium brown construction paper for the leaves of the book and a lighter brown for a mount for each picture.

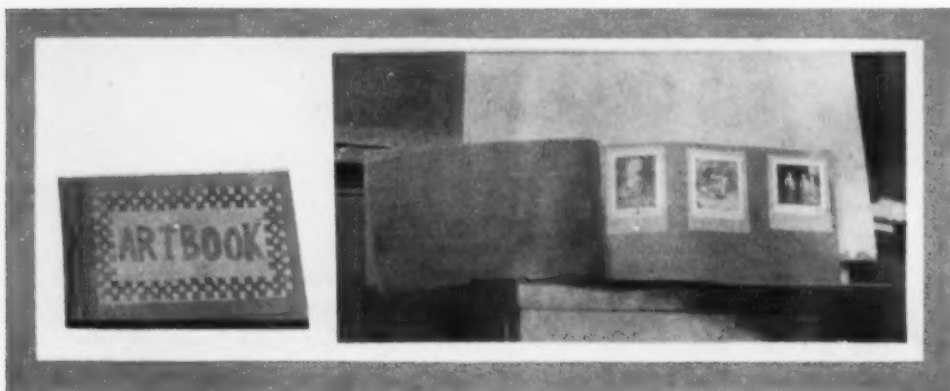
Everyone practiced neat pasting of advertisements until someone acquired enough skill to be trusted to mount our pictures. A few children arranged each page and Mary did all the pasting.

3. The title for the front cover was made of cut-paper letters. Every child cut every letter in dictated lessons. The best letter each time was saved until we had A-R-T-B-O-O-K. The child chosen, duplicated his letter form by cutting it from brown paper  $2\frac{1}{4}$ " x  $1\frac{1}{4}$ " to match the cover.

4. A design of squares repeated at intervals, made with the stick printing outfit and brown-orange ink, was made around the edge of a 12" x 7" piece of cross-ruled paper. One child arranged the letters inside this design and pasted them. Then this design and title sheet was pasted on the brown construction paper 14" x 9". The cover was lined with the same color.

5. Three holes were punched in twelve pages. One child sewed the book

*(Concluded on page ix)*



ART BOOKS BY PUPILS OF RUTH I. TODD. TRAINING DEPARTMENT, STATE NORMAL SCHOOL, NEW HAVEN, CONNECTICUT

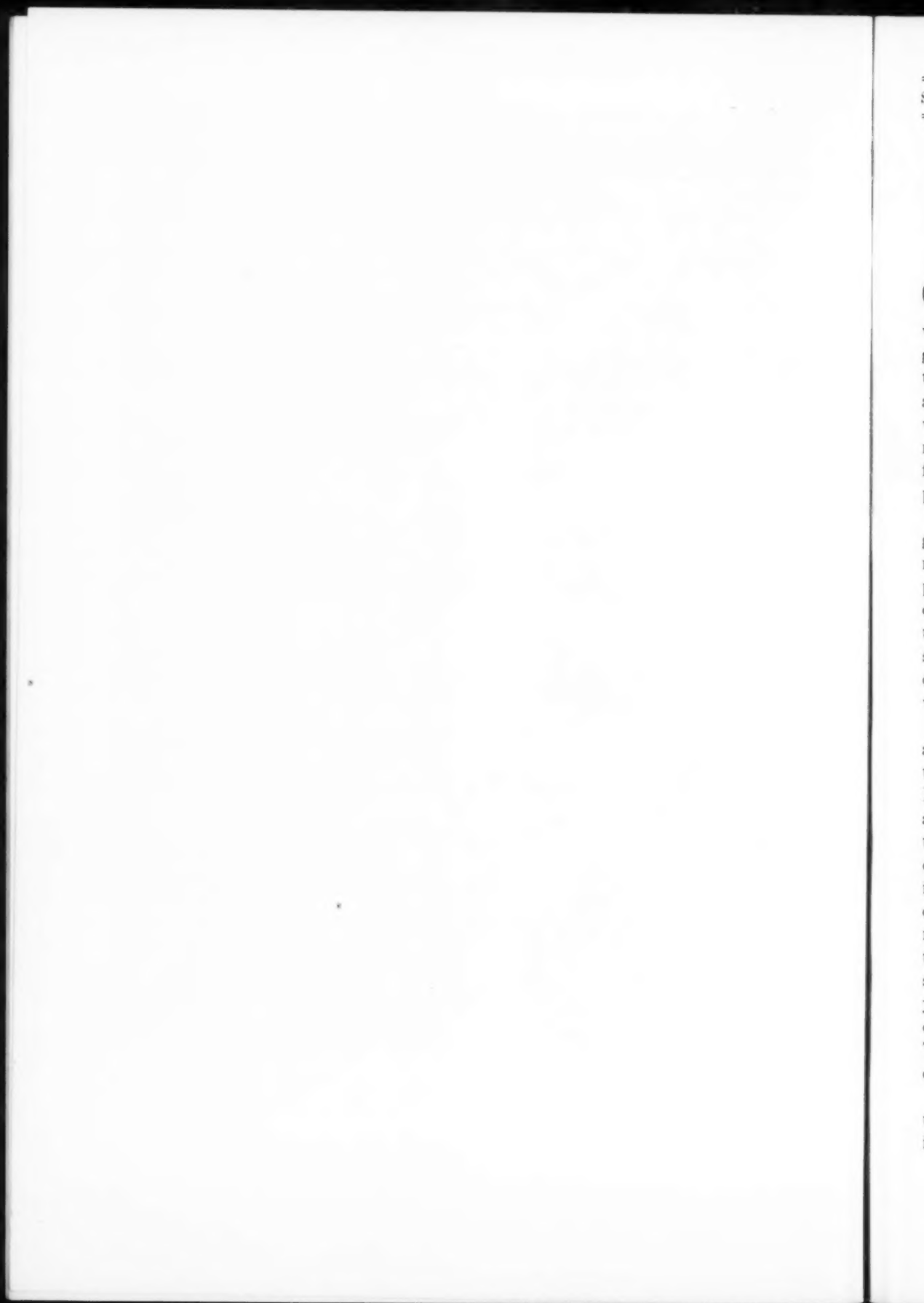




THE FLOWER AND BIRD DRAWINGS OF THE BRUSH ARTISTS OF OLD CHINA MADE UPON SILK ARE VERY MUCH SOUGHT AFTER BY ART COLLECTORS. THIS PAGE SUGGESTS A GOOD DECORATIVE PROBLEM FOR HIGH SCHOOL ART STUDENTS USING WATER COLOR WITH SOME TEMPERA PAINT UPON WINDOW SHADE CLOTH

*The School Arts Magazine, September 1930*







## Halloween Symbols Children Like to Make

MARION L. KASSING

*Supervisor of Drawing, Menominee, Michigan*

CHILDREN usually have trouble drawing the Halloween symbols well and by the time practice has been given the first fresh joy of making something has gone. To keep this interest alive and still to make something which would compare favorably with the commercial decorations which are so plentiful and so cheap, was one of our school problems.

The diagrams illustrate one method of getting good results. It is perhaps mechanical but is a way of solving the problem. All the problems are based on the sixteen fold which every primary teacher knows. The papers used are standard sized manila drawing for the original pattern. The creases should be well defined.

To begin the work use 6" x 9" paper and fold into sixteen parts. Next fold the paper on its long axis 7-8 as in Figure A. The creases NO PQ and RS and 9-10 are then in the paper. Now take pencil and draw rather full half circles for head and body of brownie as indicated. The head begins about a quarter of an inch from the top to leave room for the tassel on the cap. It extends a very little below the crease as shown. The body extends a little beyond the crease 9-10 and extends to the crease midway between NP and OQ. The legs are more attractive if they are curved a little so that they are bowed.

All the other symbols are started in the same way, the variations being indicated on the diagrams. For decora-

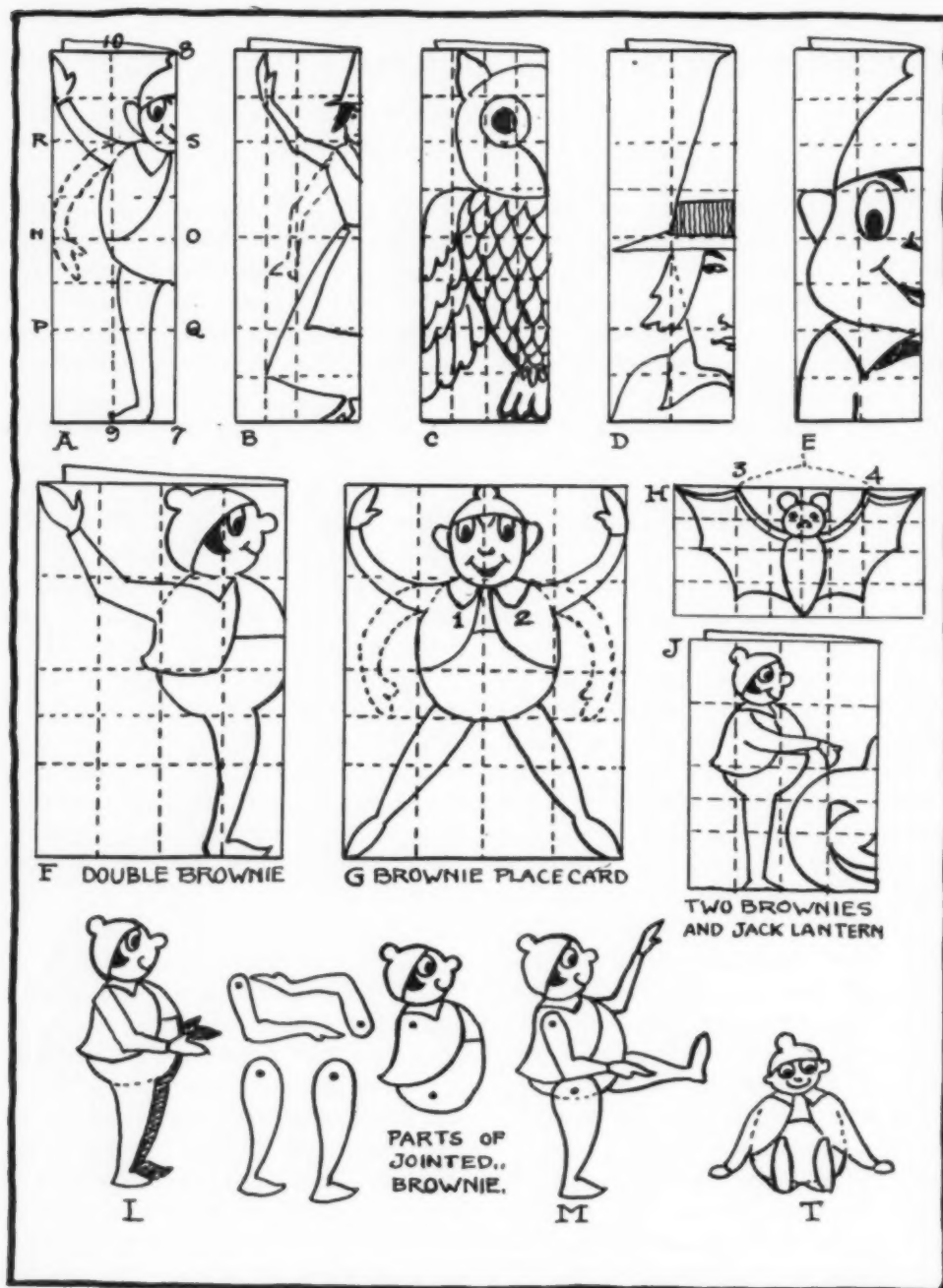
tions the 9" x 12" and 12" x 18" papers are best. After the drawing is made the procedure is the same in each case, the shape is cut out and used as a pattern. Where lines appear inside the figure as the edge of the cap and the front of the jacket on the brownie, slits are cut part way so that these lines may be traced. The eyes, nose and mouth are cut entirely out of the pattern.

The patterns are often placed on tinted papers and the parts cut out in different colors. The colored pieces can then be pasted onto a tracing for a poster effect. This is the method used in dressing the brownie. The work is always neater if the pieces extend a little over the lines so that the edges are covered with paper. The younger children usually make the features with colored crayon. They enjoy experimenting with the eyes and mouth to get different expressions but are liable to draw the eyes too small and the nose too large.

*A Halloween Table Favor.* Use a 9" x 9" square of heavy cream paper. Draw the center line MN. On this plan the square ACDB,  $5\frac{1}{4}$  inches on a side. Divide this square into three smaller squares each  $1\frac{1}{4}$  inches on a side. Draw the brownie figure on top. One half of the shape can be drawn and the other side traced from it, or the paper may be folded and the shape cut double so both sides are alike. The whole figure is about  $3\frac{3}{8}$  inches high.

The legs at A and B are then drawn. Cut out the whole shape and cut the





PLANS AND CONSTRUCTION OF HALLOWEEN SYMBOLS WHICH FURNISH INTERESTING PROBLEMS FOR CHILDREN AT THE HALLOWEEN SEASON. BY MARION KASSING, SUPERVISOR OF DRAWING, MENOMINEE, MICHIGAN



solid lines in the box. Fold on the dotted lines. The box will be behind the brownie. Fold the side A3 over onto 4-2 and paste. Fold the side B4 over onto 3-1 and paste. The legs A and B come through the slits 3R and 4T and are folded down as indicated by the dotted lines. The arms fold forward at the shoulder and may hold a name card if you wish.

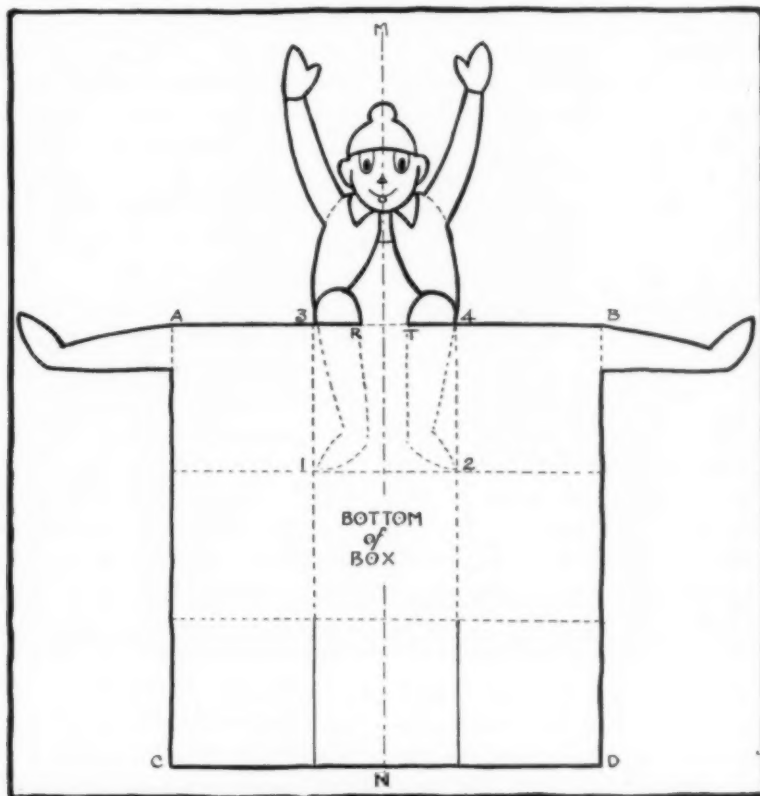
The box is finished by folding the back flaps and D under the side N. The brownie should be painted or covered with tinted paper costume before the pasting of the box is done.

The arms of the figures A, B, F and G may be left reaching up but the chil-

dren enjoy folding them to hold a black cat or jack-o'-lantern which may be pasted to the under side of the hands and arms.

The double brownie F is planned on 6" x 9" or 9" x 12" paper folded through the middle the shorter way. He will stand as in L, but his feet should be flat on the bottom and rather large. The upper part of the body is pasted together and dressed alike on both sides. Tagboard with his suit in poster paper makes a firm figure.

The place card G is nicely done on 3" x 6" paper. The arms may be drawn either way as indicated. He is shown folded in T. The name card can



PLAN CONSTRUCTION OF THE BROWNIE BOX TABLE FAVOR BY RUTH KELLOGG, MENOMINEE, MICHIGAN, AS DESCRIBED IN TEXT ABOVE



be pasted to his hands when they are folded down or slipped under slits cut around his collar ends at 1 and 2.

The bat H is cut double from black or very dull violet or brown construction paper. Cut out the eyes and paste emerald green or orange paper back of them and cover with a patch of the body color on the back so it will not show. Hang them on black thread at uneven heights in a dark corner and listen to the squeals of delight.

To hang the bats carry a short length

of string from one wing to the other at 3 and 4, then at the center of this string tie a piece the length you need and either thumb-tack to the ceiling or attach to other strings stretched across the space you wish to use.

Figure M is the hinged brownie made from the same pattern as the double one in Figure F. He should be cut from tagboard and both sides colored alike. Then cut and color and attach the arms and legs on both sides. Use the small brass fasteners for this purpose.

## Fairyland Illustrations

GERTRUDE WOOLLEN

*Art Teacher, Calexico, California*

THE children of the fourth grade class were living in a fairyland atmosphere, for they had been reading the story of "The Merry Piper" who took them to his kingdom where dreams come true in the land of "Goodness-Knows-Where." The charming illustrations by Harold Gaze delighted the children, and as their interest grew from day to day we decided to dream and make our dreams come true.

Now when a child's flight of fancy is unrestrained, it almost always soars through a realm of brilliant color, and as this was purely make-believe, the imagination knew no bounds.

We had previously studied color. The children had learned the related colors. They also knew that the center of interest could be emphasized by the use of complementary colors. We had studied balance in design; how this might be obtained through spacings of interesting shapes and sizes. And, too, we had talked of the importance of light and dark to any composition in art.

These principles were hurriedly reviewed and the children were allowed to dream their dreams and then make them come true by the use of crayolas and manila paper. Keeping in mind that it would be attractive to others only if it embodied certain principles of art, they started to work.

Of course they realized that it would be no dream if they used pictures they had seen. Therefore we decided against this; also not to use the theme of any of the illustrations in the book. Most of them were of fairies, elves and little people. So from a list of subjects suggested by the class, each child chose his own theme and created a design without any pictures before him.

I believe they enjoyed it more than any lesson we have had and it was a test as to whether or not they really understood the lessons which had gone before. The results were gratifying to the children themselves and it was really quite difficult to bring them back from the land of "Goodness-Knows-Where."





CRAYON DRAWINGS FROM JESSIE TODD AND ANN VAN NICE, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS



## Children's Drawings and Design

JESSIE TODD AND ANN VAN NICE

*University of Chicago, Chicago, Illinois*

THE importance of encouraging little children in their charming way of reproducing things as they know things are has too long been overlooked. It is time that we grown-up teachers begin to realize that their effortless and total disregard for perspective makes the children's early drawings design rather than realistic representation of what they see.

The accompanying illustrations show children's ideas. Let us endeavor to help the children keep their own way of representing things.

Too many teachers will say, "This is the wrong way to show children at a picnic." Just why is it wrong? Don't the children sit around the tablecloth spread on the grass? Aren't the plates on the tablecloth? Isn't there a knife, fork, and spoon at each place? The child has put down on paper what he knows to be at the picnic and he has a delightful design.

A Thanksgiving poster of Indians and Pilgrims sitting around a table in such a fashion would be far more stimulating sometimes than the conventional poster we usually see.

As for the house, the child draws what he knows to be in it and after all, isn't the idea a good one? We can see so much at once as he has represented it.

In the bird and boat pictures we see a natural method of drawing. The child draws the objects the way he knows them to be, just as he draws a glass tumbler, with a complete circle for the top, straight lines for the sides and a

straight line for the bottom. He makes a straight line for the bottom of the glass because he knows that the glass rests on the table.

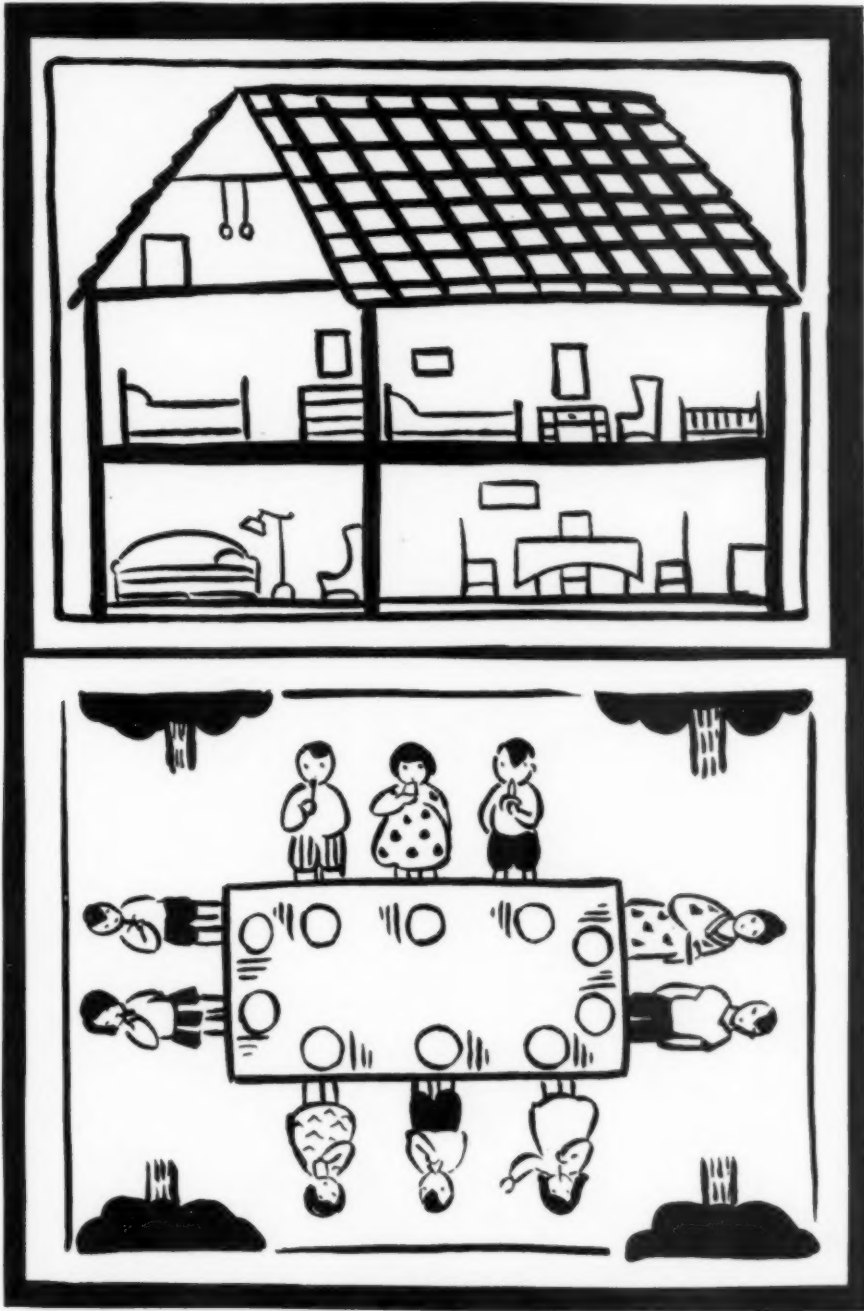
It seems almost criminal for us to criticize the child's drawings too much and stunt the development of his imagination and originality.

We teachers have tried the following method recently. We call this child-like way of representing things "design," and encourage the pupils to make "designs" and not always to make things "real." Even after the children have learned to draw tumblers in perspective and tables with people sitting around them in a realistic way, we say, "Let's just for fun today make pictures like designs. Make them as unreal as you wish. Put imagination into them and all sorts of bright colors if you wish."

Too many teachers spend too much time saying that the dogs' legs don't bend in the right places, that the children's arms are too long, that the lettering is not straight. If teachers will stop to think, they will realize that a drawing perfect in proportion and entirely correct in perspective often has little charm.

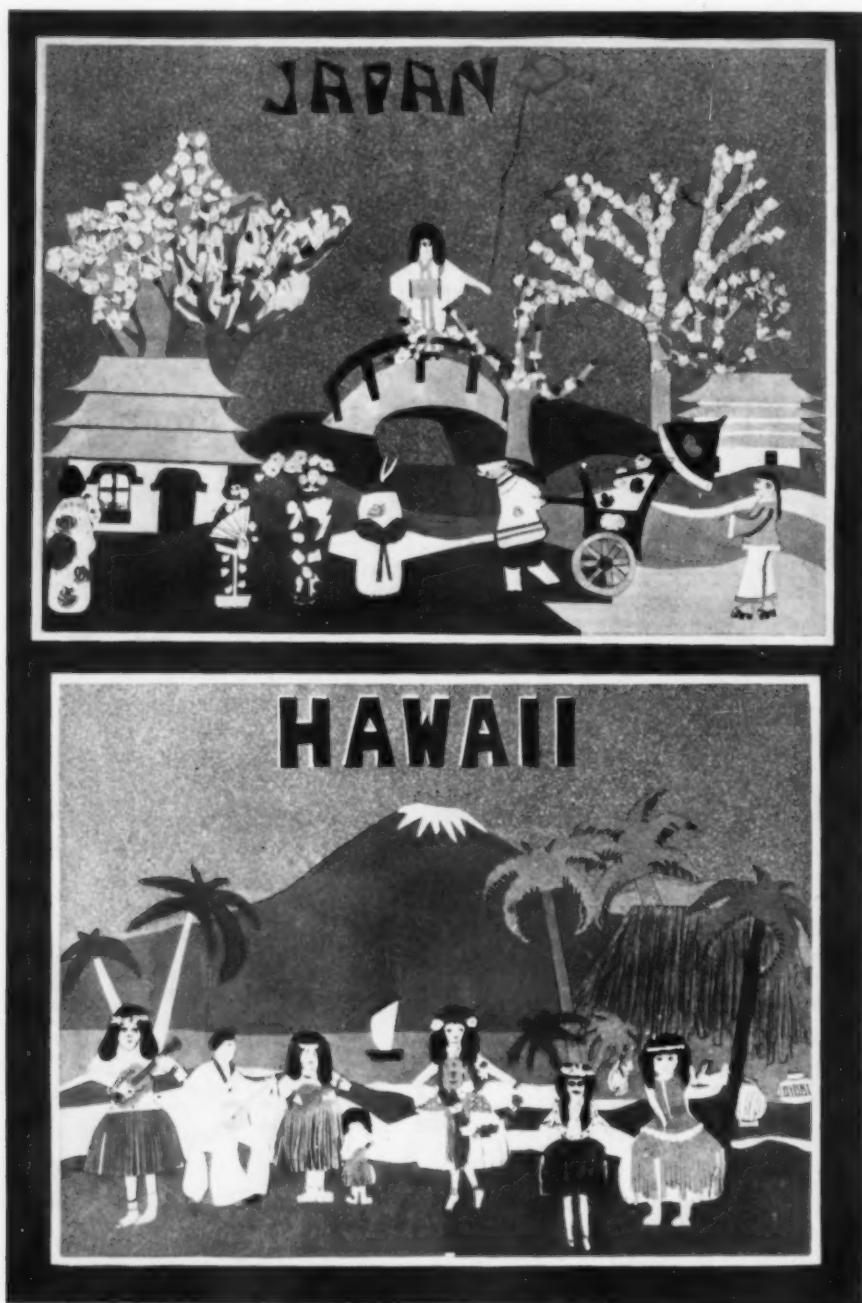
So let us help the children keep their own way of expressing things in an abstract manner. Let us not say that the realistic way is the only right way to draw. Then when the children now in our schools grow to manhood and womanhood, they will not go to an art exhibit and think every picture wrong that does not look like a photograph.





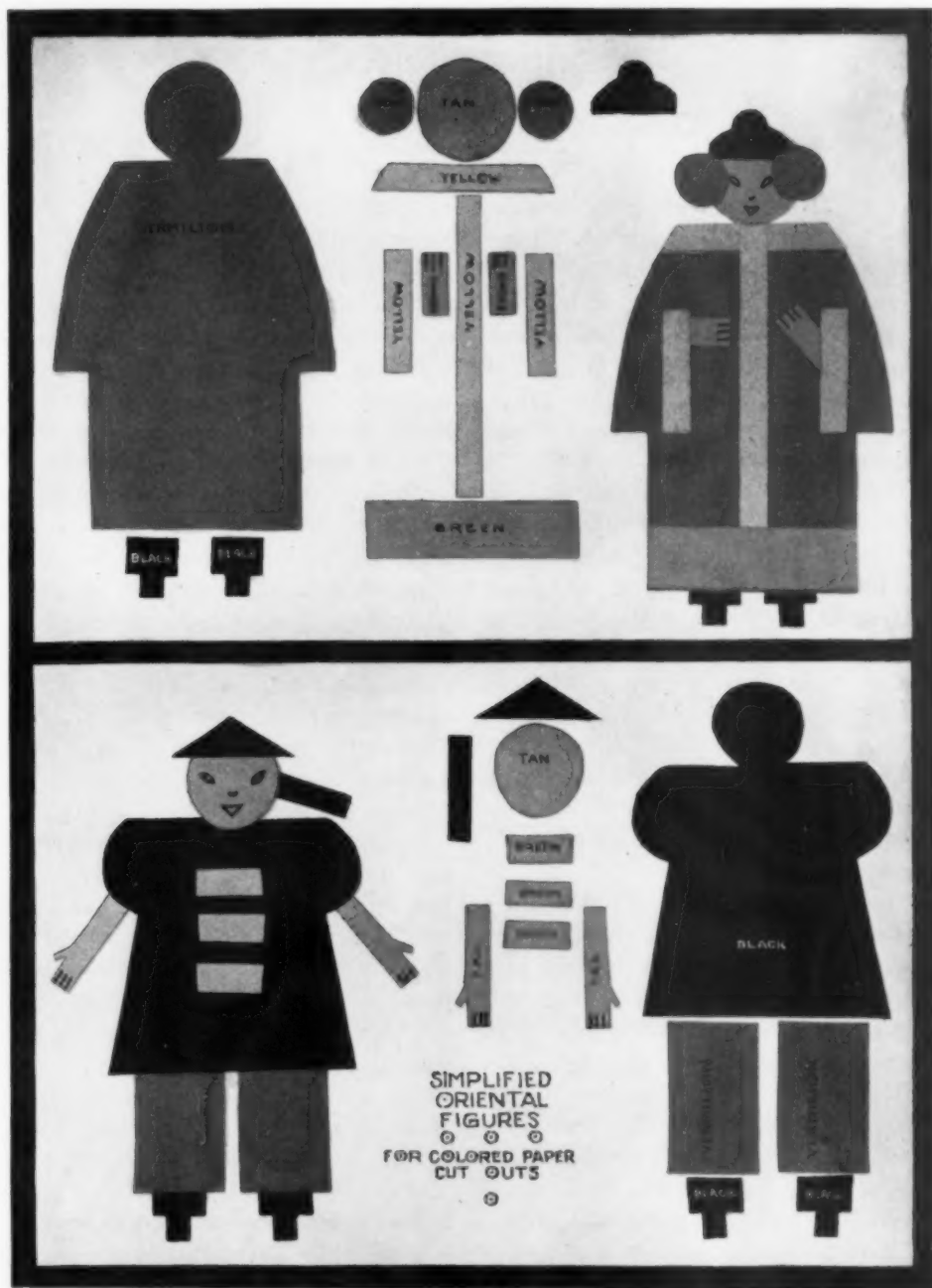
BRUSH SKETCHES SHOWING SIMPLIFIED DESIGN IN INTERPRETING IDEAS TO CHILDREN THROUGH DRAWINGS, BY JESSIE TODD AND ANN VAN NICE, UNIVERSITY OF CHICAGO, CHICAGO, ILLINOIS





COMPOSITE POSTERS BY FIFTH AND SIXTH GRADE PUPILS OF VIRGINIA  
BOWEN SCUDDER, SUPERVISOR OF ART, ARGOS, INDIANA





TWO ORIENTAL FIGURES WHICH FURNISH MATERIAL FOR ORIENTAL CUT PAPER POSTERS



## Bridge Project

MARY ROUSE HUTCHINS, *Teacher*; MARGARET M. ATKINS, *Art Supervisor*  
*Portsmouth, Virginia*

**B**UILDING model bridges is the most original and entirely successful large unit of work which has come under my observation. The subject is of vital interest to the community, this section having built several new bridges of considerable value in the last two years. The question was asked often, "Have you seen the new bridges?"

The project started in the class of grade 1B. One little boy drove across the James River bridge which is five and one-half miles long and one of the longest in the world. He drew this bridge during his free activity period. It was so good and caused so much comment that the other children became interested in bridges. A collection of postcards and pictures was brought and placed on the bulletin board. All kinds were studied—railroad, pontoon, floating, natural, etc.

The story, "The Three Billy Goats," was read and illustrations drawn. Sentences were made about bridges and original stories written, correlating with language. Twenty new words were learned from the project, and bridges was the topic for oral composition.

After all this information had been collected, they decided to build a bridge on the floor. So dirt was brought in. The bridge was of wood, and clay served for the concrete part and the road. Blue paper was used for the river. Boats were made of paper and wood and placed on the river. Boys were made of clay and placed on the bank fishing, thus bringing

to their attention one of the largest industries of this section.

A study of transportation was made; automobiles, busses and carts were made and placed on the road and bridge.

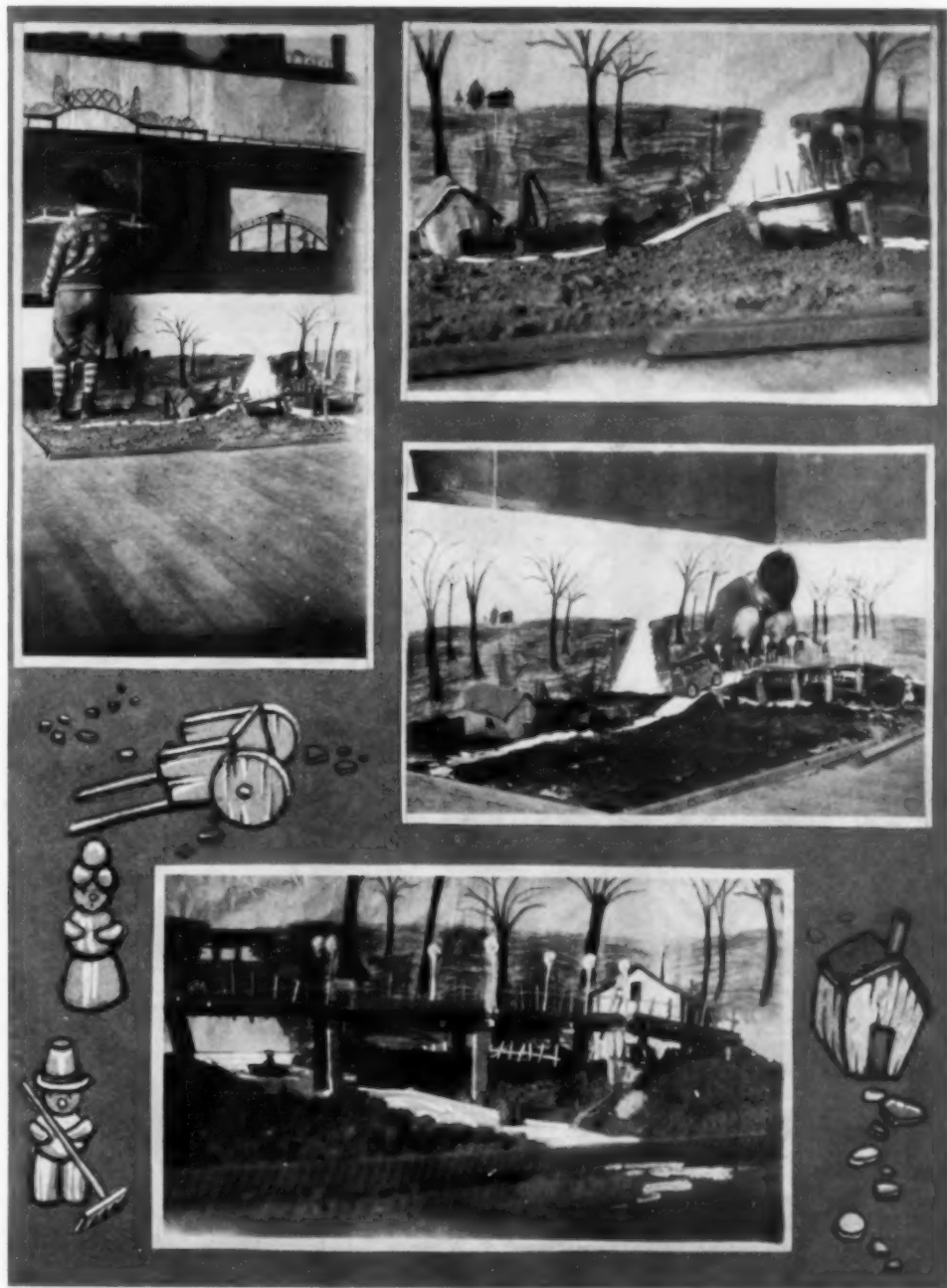
Filling stations being so necessary, they put one at a convenient place on the road. Measuring of feet and inches was done in the construction of the bridge.

The keenest interest has been shown by all the children, never lagging at any time, all having a part in the work. They drew pictures, land, sky and trees. Then large posters were placed at the back to give the scene a distant background effect. And best of all, no money has been spent on this problem, all materials used being boxes or other material furnished by the school for ordinary art work.

It has been the hope of the supervisor that having shown the children that they are able to do these things at no cost, but from waste material, that their time for play will be spent in their own back yards or playrooms, instead of on the street. For in such play as this they develop body and mind in the best way. So it was quite a joy when one of the little boys in this room said, with a smile and twinkle in his eyes, "I have made one at home of my own."

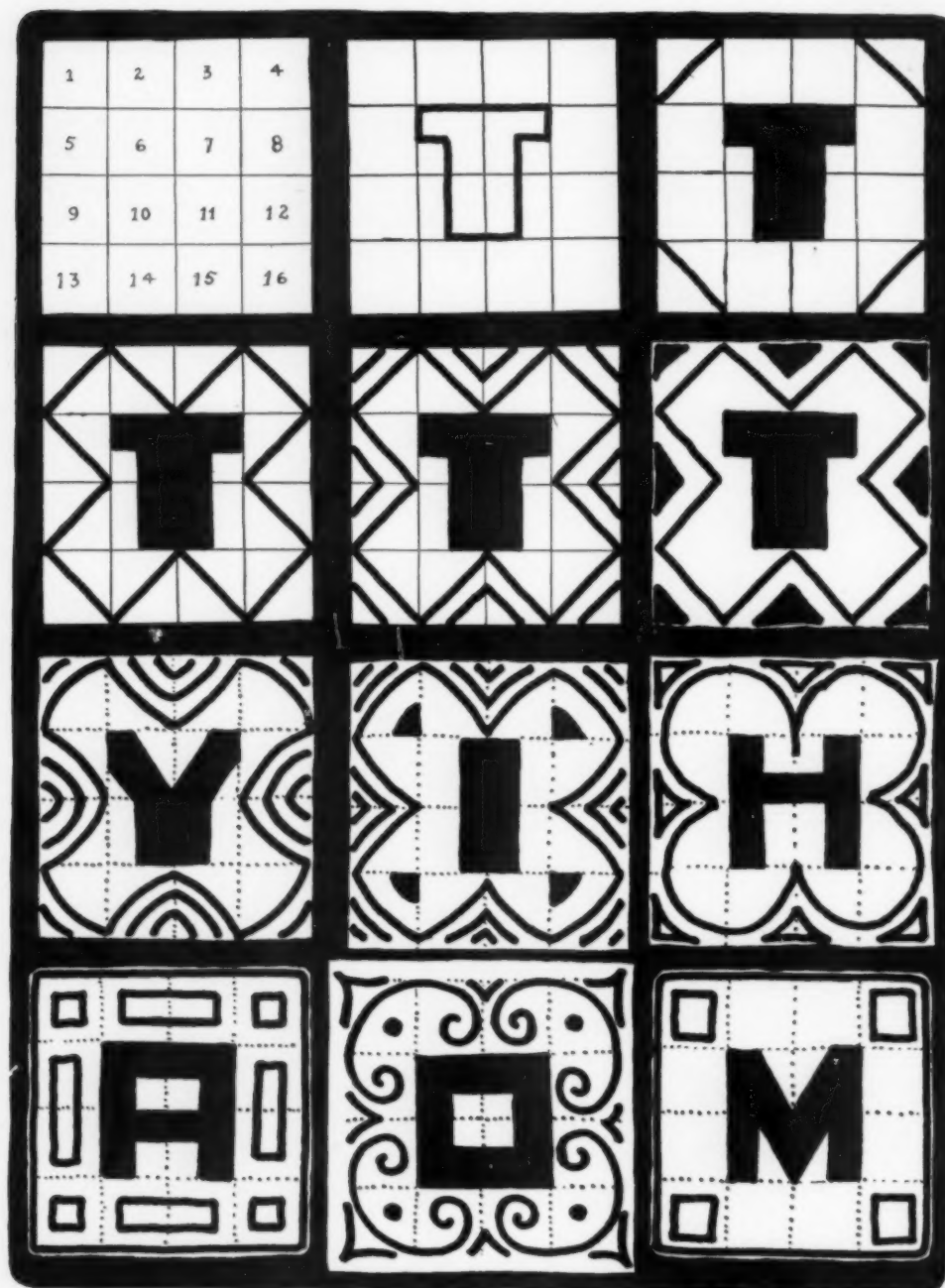
The teacher was able to have other classes while groups worked on the project in the back of the room. The children have had perfect freedom in the work at all times, arranging, changing and fixing. It is their very own.





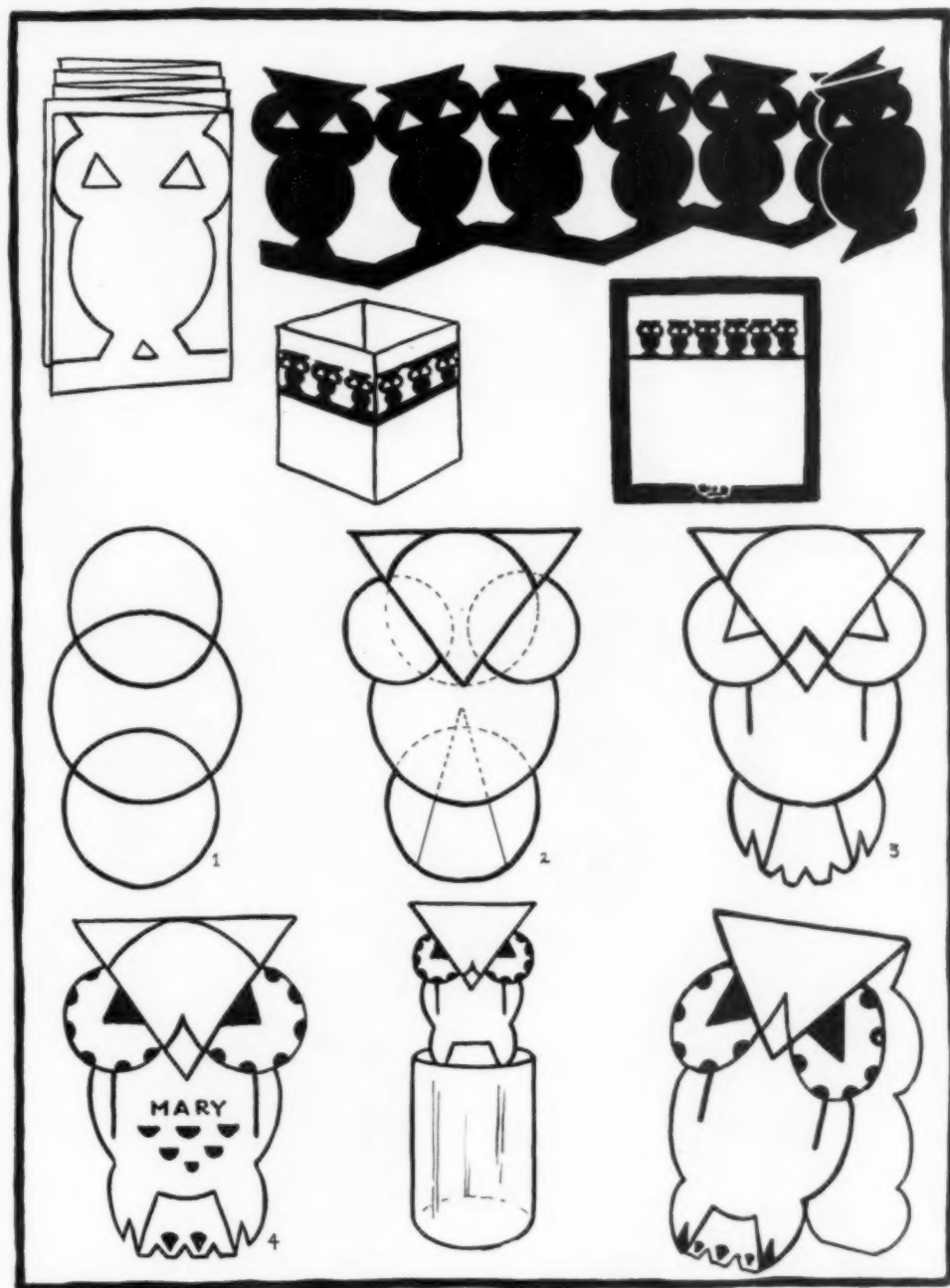
SKETCHES AND FINISHED MODELS OF BRIDGES CONSTRUCTED BY PUPILS OF MARY ROUSE HUTCHINS, TEACHER; MARGARET M. ATKINS, ART SUPERVISOR, PORTSMOUTH, VIRGINIA





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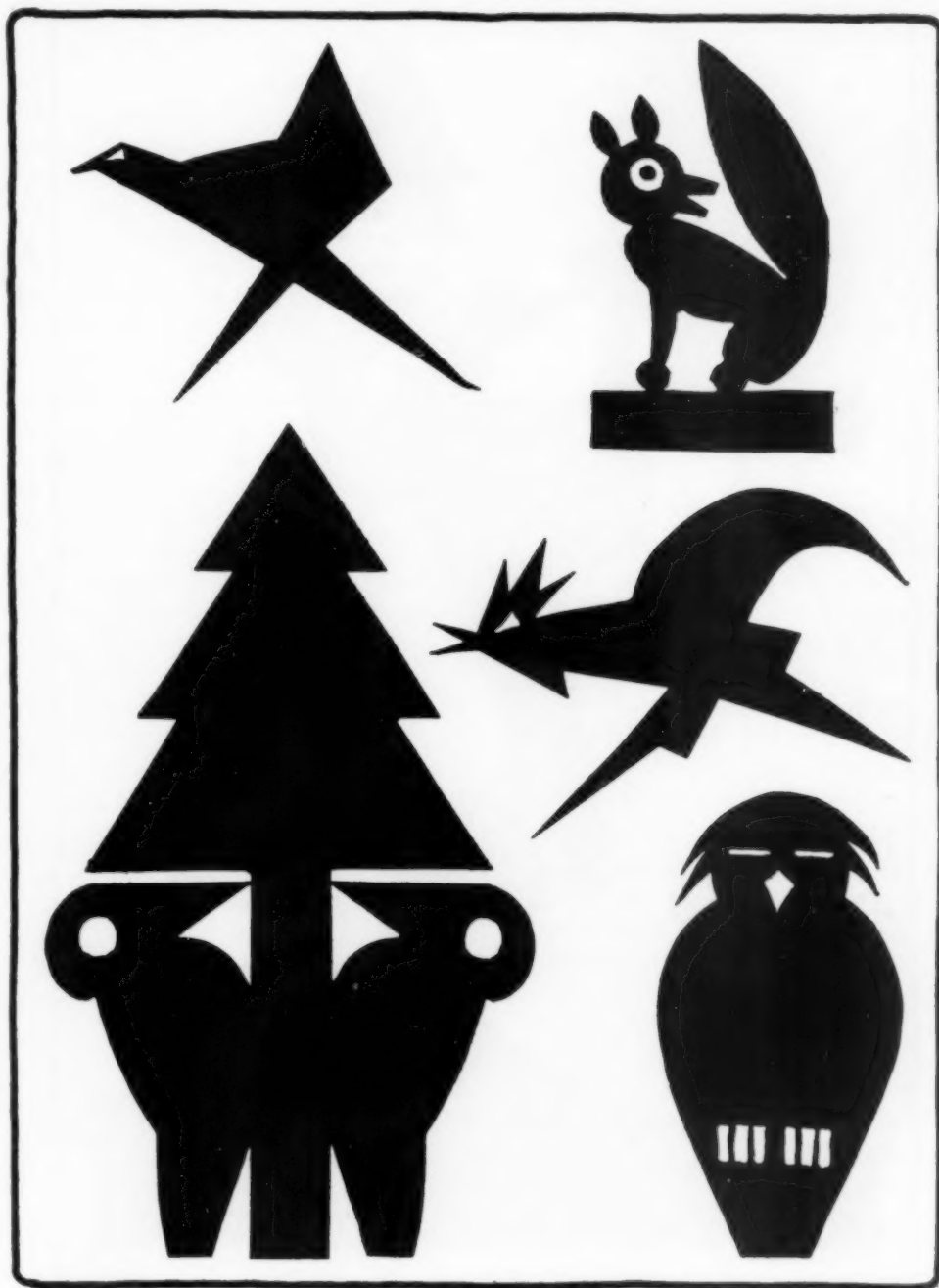
EASY STEPS SHOWING CONSTRUCTION AND DRAWING OF A HALLOWEEN PLACE CARD BY E. ARRELL





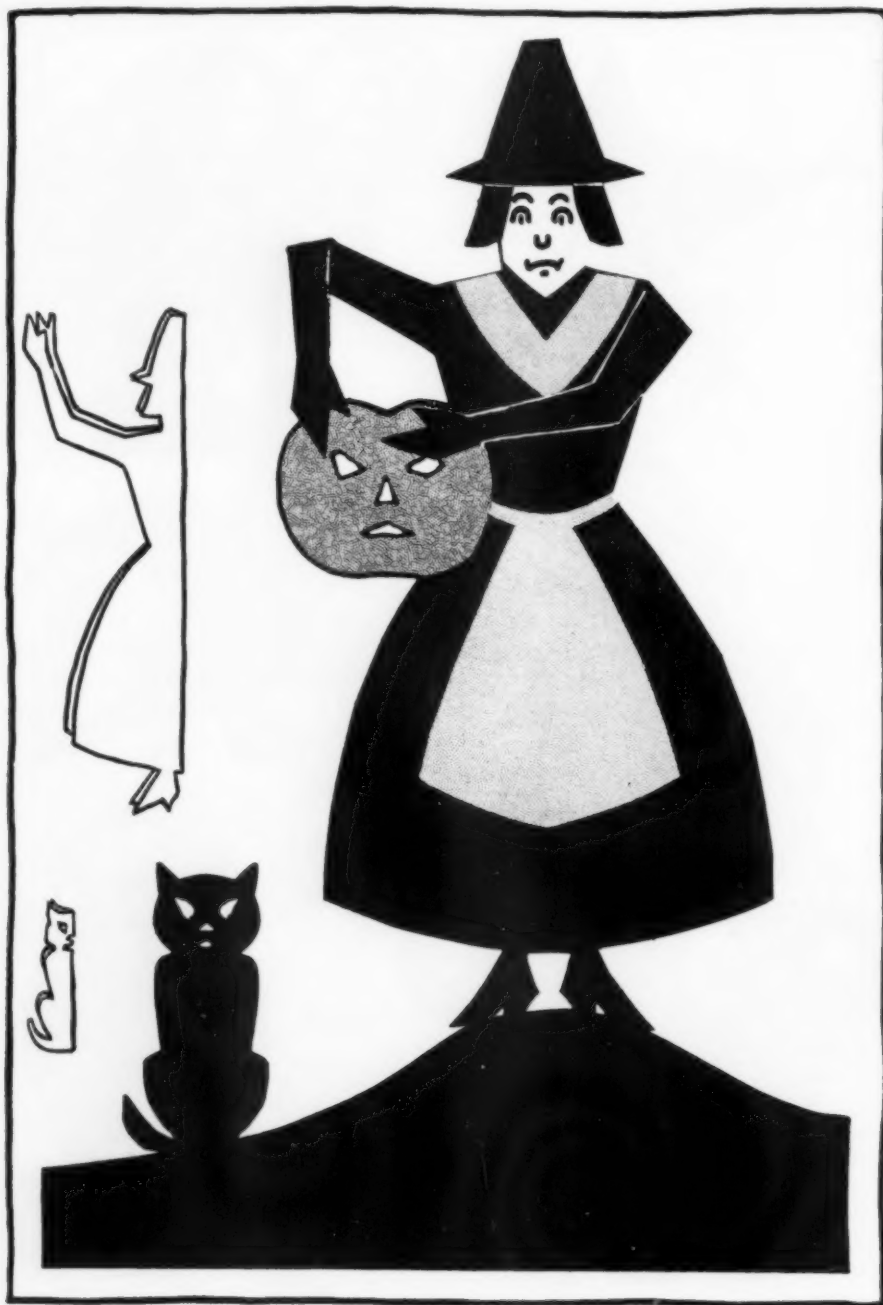
HALLOWEEN CATS BY E. ARRELL





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MOTIFS FOR BORDERS AND ALL-OVER PATTERNS





HALLOWEEN CUT PAPER POSTER BY MARION KASSING, MENOMINEE, MICHIGAN



## Making an Art Book in First Grade

(Continued from page 48)

together, using heavy twine. A piece of brown vellum 4" x 9" was glued over the sewing, so that two inches showed on the front cover. Now that the book is finished we add a small copy of each large picture studied in art lessons. Most of the children are collecting pictures and are making their own art books. Certainly a real enjoyment of good pictures grew out of this enterprise. Murillo, Van Dyck and many others are "household" words now.

Many skills were easily acquired because the children felt that they needed them. Some of these were neat pasting, cut-paper letters of uniform size and good form, pleasing designs, arrangements and color schemes.

Oral expression improved while children reproduced the story of the artist and his pictures, and created new stories telling what might have happened before the events portrayed and what might happen next. Now the children want to use black kraft paper and one 8" x 10" picture on each page of a new book.

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## Frank Elliot Mathewson

FRANK ELLIOT MATHEWSON, educator, author and inventor, was born in Chicopee Falls, Massachusetts, October 28, 1869. After completing his education in the public schools of that city, he entered the employ of the Chicopee Manufacturing Company as machinist and draftsman from 1884 to 1889. This was followed by ten years with the Lamb Manufacturing Company and the A. G. Spalding Company, as designer and chief draftsman from 1889 to 1899, during which time Mr. Mathewson originated many important inventions, several of which related to the chainless bicycle and gymnasium apparatus.

From 1892 to 1896, Mr. Mathewson was instructor in the Evening Drawing Classes in Chicopee Falls, Massachusetts, and from 1896 to 1899 he was employed as principal of the Evening Drafting School in Springfield, Massachusetts. In December 1899 he was appointed instructor in the Technical High School and Evening School of Trades, Springfield, teaching drawing and machine shop practice and until June 1908 was the head of the drawing department there.

In May 1908, Mr. Mathewson was appointed assistant principal in charge of shopwork and drawing in the Cleveland Technical High School where he was responsible for the development of the technical work and its relation to the academic work of the school. During this time he was an active member of the Council of Supervisors of Manual Arts and president of the Council. He was president of the Cleveland Manual Training Club during 1911. On leaving Cleveland, the principal, Mr. James Barker, wrote: "I do not know of anyone else who could have organized this work as thoroughly and as well as it has been done under your supervision. In fact, I believe it has been so well planned that the work will go forward of its own momentum for some time to come."

He resigned this position to go to Wentworth Institute, Boston, to assist the principal in planning, equipping and developing the courses in that institution.

In January 1912 he was appointed to organize and equip the Industrial Department that had been added to the then Jersey City, N. J., High School, now the Dickinson High School. In addition, he was Director of Special Trade Education of Jersey City, which positions he held at the time of his death, May 13, 1930.

During the World War he held a unique record of service. His one idea was real service which he gave unstintingly as was characteristic of him at all times. He was District Educational Director of Vocational Instruction, Committee on Education and Special Training of the War Department, having under his jurisdiction the states of New Jersey and New York, with contingents at New York University, Columbia, City College, Cornell University, Rensselaer Insti-



tute, Alfred University, and all public schools equipped for the work, including Dickinson High School at Jersey City, N. J.

As Executive Secretary of the Eastern Arts Association, he built that association into a strong and vigorous organization. Through his single efforts, supplemented by his wide experience, his expert ability and his human interest, he placed himself and the association in the forefront of art educational influence in the United States.

He was the author of many well-known books, among them being "Notes on Mechanical Drawing," "Applied Mechanical Drawing," "Perspective Sketching for Woodworking Drawings."

All his work was characterized by an unusual degree of originality and artistry, so that in his vocation he was a leader, an inspiration to his teachers and students. "His avocation," Arthur Dean says, "was everything which was wholesome, indoorish and out-of-doorish. He could show you all sorts of flies for trout, fine and dilapidated copies of rare books, hand-make furniture, rods of photographs, for which he took many prizes, of his educational roadway, and yards of pictures of his avocational byways. He was long on experience, on ideas, on abilities and friends."

He was a charter member and first president of the New Jersey Vocational Association; Secretary and Treasurer of the Eastern Arts Association; member of the School Craft Club, the American Society of Mechanical Engineers, Schoolmen's Club of Jersey City, Principals' Club, and Cosmos Club of that city.

In 1892 he married Miss Emily Forbes of Chicopee Falls, Massachusetts, who survives him.

EDNA A. WITTPENN

## Mr. Parsons and Forty Ex-Service Men

MUCH WILL BE SAID about Frank Alvah Parsons, artist and director of New York School of Fine and Applied Art and the part that he has played in the field of art education in this country and abroad. His ever fresh viewpoint set the standard to which others aspired. The quality of his attainments will always carry on the fruitful contributions of his work. This is the side of art education in this country that will always be known as Parsons.

This, and many other tributes will be paid but to know that in the loneliness of his leadership there was another quality that it was the privilege of a few to know will be of interest to many who knew Frank Alvah Parsons personally and through his work.

In 1919 forty ex-service men from many walks of life suddenly decided to become artists and his school was selected by the government.

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settled and unstable young men, some just to take  
 art as a nerve tonic and the others, to realize that  
 this might be the opportunity for the building of a  
 new career. Many distracting elements were  
 introduced into the classroom by men who had been  
 disciplined in the arts of war and were now to  
 attempt rehabilitation in the arts of peace.

It was enough of a problem for military leadership  
 but Mr. Parsons never hesitated. He welcomed  
 these men and did everything in his power for them.  
 He understood their vicissitudes and that some were  
 in greater need of therapeutic training than art  
 training. He knew that in some respects his school  
 was being used as a hospital. He would call them  
 together and talk to them about many problems  
 which became very simple in the light of his experi-  
 ence. The men were allowed to establish their own  
 rules of conduct and bases of advancement were  
 discussed with members of the faculty.

At least half of the men today are in positions of  
 responsibility in the field of applied arts and if the  
 other half have not taken art as their chosen pro-  
 fession it was through his understanding direction  
 that they were led to pick more adaptable forms of  
 vocations. During the summer, Mr. Parsons was  
 instrumental in encouraging a camp with a view to  
 better stability for the men mentally and physically.

When the news of Mr. Parsons' death reaches  
 former students and these men who came to his  
 school, there will be a profound feeling of regret and  
 a sense of personal loss.

Here was one who had more than understanding;  
 a deep appreciation of relative values and an un-  
 erring insight in his ability to guide, advise, and be  
 a friend to forty ex-service men.

JAMES W. KERR

THE EBERHARD FABER PENCIL CO. has just  
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 fast, because if it does it is sure to blot or puddle on  
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The steadily increasing use of the Speedball  
 Lettering Pens has brought about an international  
 demand for colored inks that can be successfully  
 used with this type of pen. To meet this demand  
 the Hunt Pen Company have spent years perfecting  
 formulas for the various colors that they could  
 recommend for the purpose. The exceptional fire



and brilliancy of these inks may be attributed to the use of the very finest pigments, ranking them with many of the higher priced imported colors. Just recently the Hunt Pen Company installed the latest type of ink mills to insure a more uniform production and to meet the increasing demand for ink.

Among the different formulas developed in their own laboratory is the new waterproof india ink. For many years the manufacturers of waterproof inks have been trying to overcome the bleeding, puddling and checking faults common to this type of ink.

In their new waterproof Speedball Ink the Hunt Pen Company have a product that flows smoothly and does not blot when used in even the largest pens. Moreover, it can be used in the finest ruling pen, too. It is intensely black and does not gray out like the general run of india inks. Speedball Inks are made in all the colors of the rainbow, including Sho-Card black, green, mauve, red, yellow, turquoise, white, emerald, blue, orange, brown and the new waterproof black.



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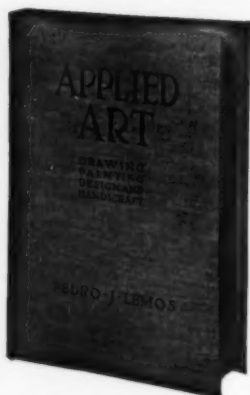
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